Behind the bitter bus strike • After the storm

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Ann Arbor Observer

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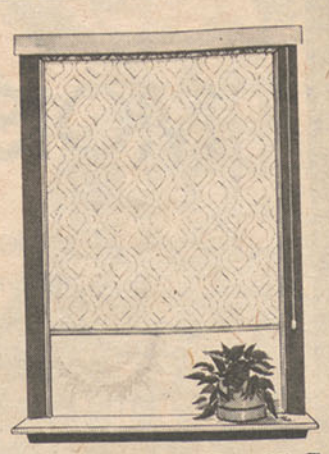

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Ann Arbor Observer

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Cover: The U-M Engineering Building at South and East University. Drawing by Marla Camp.

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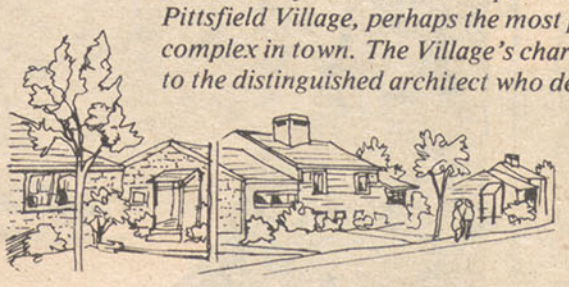

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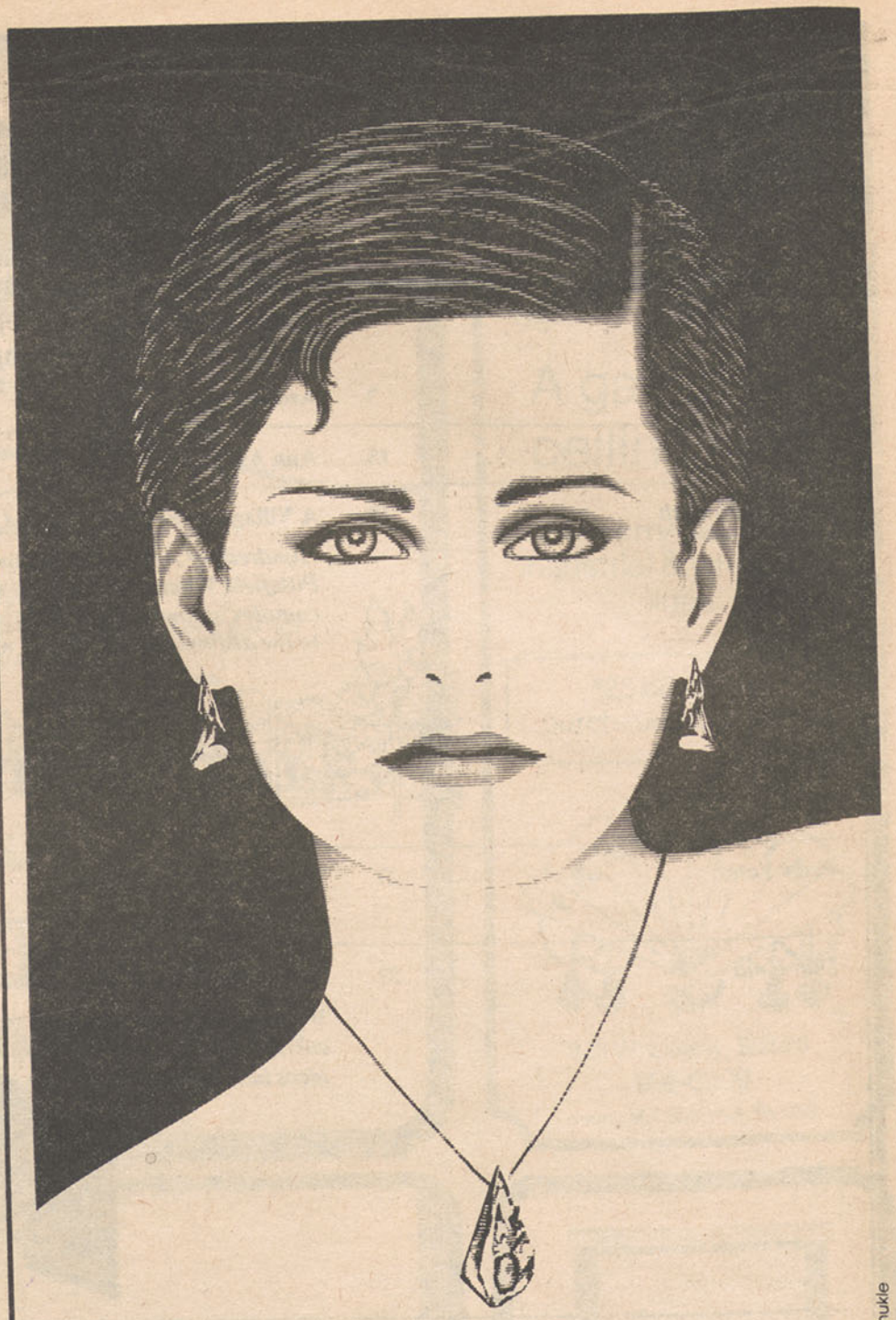

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AROUND TOWN

Peter Yates

Toppled oak on Martin Place barely missed hitting a house.

After the storm

There were winners as well as losers following one of the most destructive events in Ann Arbor history.

The Great Storm of 1980 that roared through Ann Arbor between 8:27 and 8:38 the morning of Wednesday, July 16, was an exceptionally violent segment of a squall line. When it came to an abrupt end after eleven minutes of continuous thunderbolts, torrential rain, and hurricane-force winds, it left behind a dangerous tangle of downed power lines and a landscape littered with the corpses of beautiful mature trees. As cleanup began and Detroit Edison wrestled with the problem of rebuilding the city's power service, everyone was put under strain. The difficulties of living with a power outage of three to ten days' duration, together with the physical task of removing thousands of toppled trees and heavy fallen limbs, effectively differentiated good sports from bad and separated passive people from problem-solvers and doers.

Seven minutes after the storm passed and with skies still brownish-black, a quick-to-react home owner was already on the phone to the Dobson-McOmber insurance agency. Claims supervisor Sandy Bemis took that first damage claim call by flashlight. Simultaneously, the first of a great stream of customers set out to buy chain saws. Out at Wurster's Garden Gate on Carpenter Road, Eloise Wurster felt terrible. "What a horrible way to sell a lot of chain saws," she said. "I love trees. This is so sad." Families dependent on wells and their electric pumps posted signs saying "Remember, don't flush" on their bathroom doors and husbanded the remaining pressure in their water tanks. Freezer owners, with an inkling that the outage would be a long one, frantically searched for friends who might still have power and room in their freezers, in hopes of saving some of their choicer bundles of frozen food. By 9:00 a.m. the mean snarl of chain saws could already be heard all over town. For two solid weeks their sullen sound would fill the air from dawn until after dark.

Out of disasters like the Great Storm come benefits for some people. For the first time this summer there was plenty of temporary repair and clean-up work for the unemployed and young people looking for summer jobs. People in storm-related work, like insurance company personnel and damage repair crews, racked up lots of overtime pay. Sales boomed for candles, kerosene lamps, flashlights, battery-powered radios, and charcoal grills. Restaurants with power were crowded, some for the first time in months. Motels with power filled quickly with residents who decided "to hell with it" after one day of facing the inconveniences at home. Wood scavengers, both professional and amateur, fanned out all over town making deals for fallen trees. One renter got permission from her absentee landlord to dispose of a black walnut that toppled in front of her home. She sold it for $500. Movie theaters with power drew big crowds. Even sweltering Auditorium A of Angell Hall had a capacity crowd for Francois Truffaut's *Day for Night*.

Not all the winners in the situation drew benefits in cash or wood. Children loved the excitement of improvised routines. Playing cards by candlelight in the evening, they felt like pioneers. Whole neighborhoods reinforced friendships at mass cookouts, held at the end of the third day the power was out to use up the contents of

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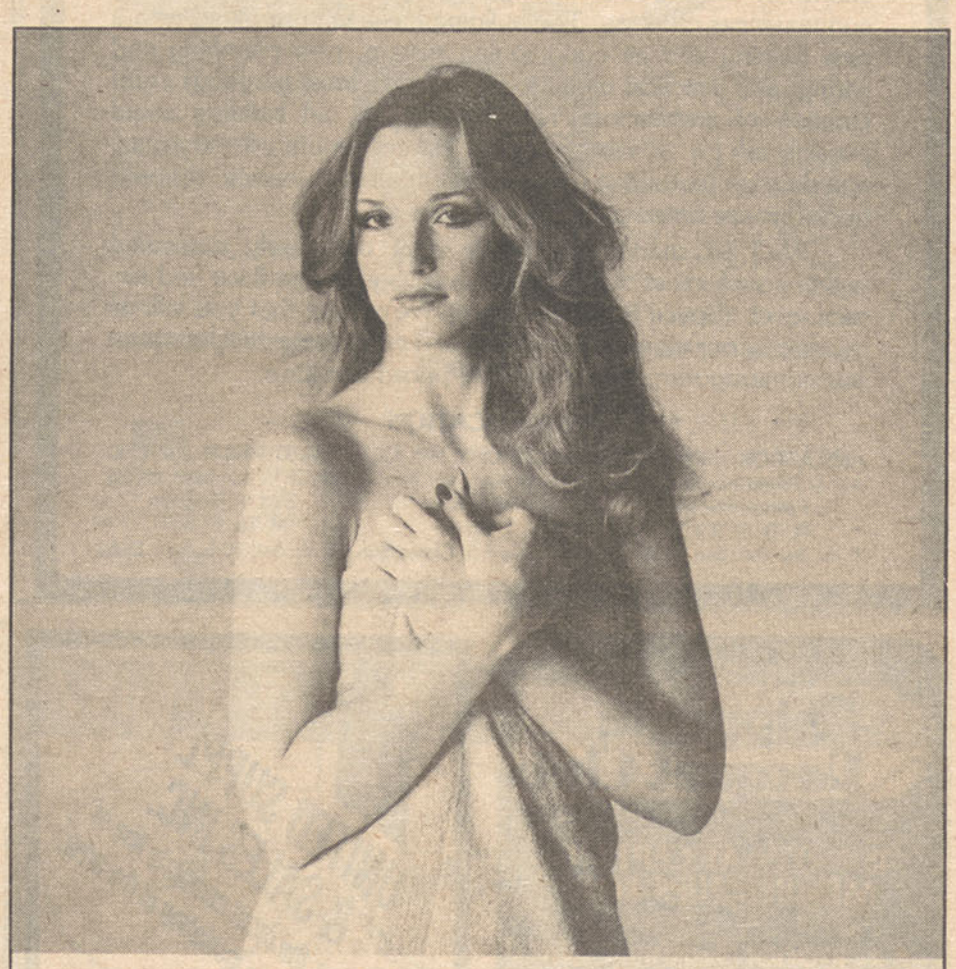

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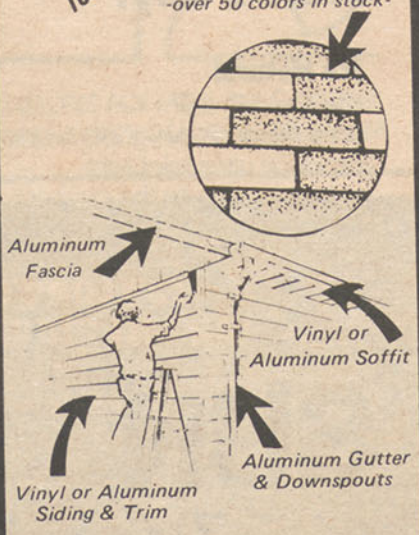
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AROUND TOWN/continued

freezers. People on the city water system and with gas water heaters earned the lasting gratitude of their less fortunate township friends when they called to offer them baths and showers. Groups of neighbors and friends sat around each night griping and exchanging rumors about the progress in Edison's repair schedule.

The fourth day after the storm the rumor circulated that the power wouldn't come back on for another week. Bill Zimmerman, a U-M political science professor, perceived that the dreadful Edison rumor presented what he called a "problem in sourcing." So he set out with his neighbor, John Woodford, "the sourcer's apprentice," to track it down. They traced it to a ten-year-old boy who had heard it from his mother who got it from the babysitter who learned it from a woman who said, "It's going to be another week. I get feelings about these things and I'm always right." She was right again, it turned out.

Another rumor that turned out to be correct was that power could come back on in surges which could knock out appliance motors that were plugged in. One Edison customer unplugged her appliances but forgot the clocks. "All our electric clocks were fried," she moaned.

By Monday the 21st the children no longer found the adventure fun, and grownups were getting irritable. Those who share that strangely-pervasive hatred of utility companies in general had been complaining about Edison's performance from the very beginning. Now they were joined by more reasonable customers who had simply run out of patience.

On Tuesday the 22nd a second storm whipped through town. This one was more violent, more narrowly focused, and more destructive than the first. After doing great damage in Arborcrest Cemetery near North Campus, it did unbelievable damage in an area of substantial homes in woods just north of Huron High School, on Glacier Way. One terrified woman there huddled with five children as five huge oaks fell on her house. The miracle of the Great Storms Saga of 1980 is that no one was killed or even severely injured.

The least consolable people seem to be those who had major freezer losses that, to their surprise, turned out not to be covered by their homeowner's insurance. One freezer loss inventory we saw was sad enough to make Julia Child weep. Here's part of it: Two racks of young lamb; five four-pound salmon bought early in July for $1.89 a pound during the greatest Sockeye run in history; one quart of rendered goose fat; little crocks of compound butters like shrimp and *marchand de vin;* homemade veal, fish, and chicken bases and stocks, twelve quarts of personally picked and processed strawberries (enough for a whole year); and the dough for three double batches of French bread which rose and escaped its bonds inside the warm freezer, invading the freezer's free space like giant and malevolent shmoo. The owner of these treasures looks on the bright side of the power outage, though. "I'm sure I'd have felt compelled to watch the rest of that boring Republican Convention," she says. "When the power went off, I was spared that, at least." Now, *that's* a good sport.

The bitter bus strike

A clash of ideologies has hindered resolution of long-brewing problems.

Ann Arbor not only experienced a destructive storm this past summer. It also witnessed a bitter strike. Public transit workers were out for six weeks. The strike tended to polarize those in the community concerned with mass transportation into pro-union and pro-management factions. Daily newspaper reports of negotiations obscured the deeper issues which brought on the strike and failed to account for the uncompromising positions both sides have stuck to.

The citizens of Ann Arbor have shown more financial support for their bus system than the citizens of almost any other city in the country. Based on a promise in 1973—one which was never effected — that they would receive door-to-door bus service similar to taxi service at 25¢ a ride, Ann Arborites voted to impose a whopping property tax of 2.5 mils on themselves, the highest per capita tax for mass transit in the country except for San Francisco. Even though Dial-a-Ride turned out to be a much less efficient and much more costly system than its proponents had predicted, Ann Arborites have continued to support the millage. A careful and elaborate 1977 U-M survey of Ann Arbor attitudes toward their bus system showed that citizens still felt overwhelmingly positive about their bus system and would again approve the millage by an 80%–20% margin.

This paradox that an inefficient bus system retained widespread public support is explainable by a simple fact: only about 10% of the Ann Arbor population actually uses public transportation with any regularity. Ann Arbor citizens' unusual support for their expensive and rather inefficient bus system has primarily been an *abstract* support for mass transit, an affection for the progressive idea that they lived in a town with a first-rate bus system.

The high millage Ann Arborites voted themselves had the effect of sucking in millions of dollars in federal and state matching grants. Consequently, by 1979 the Ann Arbor Transportation Authority had a $5.9 million budget to work with. But that same year, the system carried only about *two* million riders, whose fares paid only 10% of the entire AATA budget. A comparison with a smaller Michigan city—Kalamazoo—is instructive:

1979 Operating Statistics

	Riders	*Cost*
Ann Arbor	2,000,000	$5,900,000
Kalamazoo	3,750,000	$2,500,000

By 1978 it was becoming clear to the AATA Board that even with its massive budget, the Dial-a-Ride system was becoming prohibitively expensive. Budget deficits were mounting, and bankruptcy loomed if a change were not made soon to a traditional line bus system. To effect this change, a

professional transit manager, trained and highly recommended by two of the country's most respected transit officials, was lured from Denver to run AATA. The new director, thirty-two-year-old Rick Simonetta, could not help but be seriously concerned with the system he found when he took the AATA reins last year. Not only was the total cost per rider for AATA far higher than that of typical American transit systems, but indices of worker performance were equally disturbing. Workers Compensation claims were 239% above the transit industry average. Absenteeism was 186% greater. AATA bus drivers were behind the wheel only two thirds of the amount of time they were being paid.

Simonetta found other hard-to-measure symptoms of a poorly run system: bus drivers failing to put the proper destination sign up at the front of the bus, drivers not bothering to take fares, drivers wearing such extremely informal attire that they projected the image of an amateur, do-your-own-thing bus system. Simonetta clearly had a big job ahead of him. Not only did he have to see the system through a fundamental change in its operation from Dial-a-Ride to a line system, there was also tightening up needed in the area of worker performance.

In working toward this goal, Simonetta was enthusiastically supported by the AATA Board, six Ann Arborites chosen by the City Council. Reflecting the Republican dominance on Council in recent years, the composition of the Board has become increasingly conservative, more oriented to cost-benefits and less to abstract ideas. They have been as eager as Simonetta to see the system operated more efficiently.

What Simonetta and the Board faced was a union—the Transportation Employees Union (TEU)—whose most active members had ideals which put them on a collision course with AATA management. The TEU is an independent union, many of whose members are young, well-educated, and dedicated to creating a more democratic workplace, one in which workers have real input alongside management in deciding company policies. They also want a workplace that allows more flexibility and diversity concerning when employees work and what jobs they fill.

Under AATA director Karl Guenther, Simonetta's predecessor, there was a fairly permissive atmosphere towards worker performance. This was partly because it was much harder to supervise a Dial-a-Ride than a line system and partly because most of Guenther's and his staff's energies went into the complex task of making Dial-a-Ride work. Significantly, members of the TEU leadership were by and large among the better workers at AATA. Along with their ideals of a more egalitarian workplace, they accepted the responsibility to work toward a better bus system. But this has not been true of a good many other TEU members. The blame for this, as union leaders point out, goes as much to weak management as it does to poor workers.

As contract time came along this spring, AATA management was determined to improve worker discipline and insisted on a new contract that would further that goal by curtailing some of the flexibility the union had won in the previous contract. Management wanted more control over employee absenteeism, mandatory wearing of uniforms by drivers, less worker time off for union-management committees.

The union leadership, on the other hand, was demanding even *more* freedom for its workers, particularly more worker input in establishing policy. By the contract deadline, the union and management were ideologically more polarized than they had ever been. TEU officials were not paranoid in feeling that Simonetta and the Board were intent on destroying the basis of a more democratic working place, and AATA management had good reason to believe that the system as presently structured was working poorly and needed overhauling. Both sides had an "It's either us or them" attitude.

At stake for the union was its very identity as a progressive force in the labor movement. This concern was compounded by the fact that a significant number of TEU members, particularly in its leadership, are gay and perceive Simonetta as a person hostile toward them. So it came as no surprise to either side when an impasse was reached during negotiations. Charges of lying and bad faith were hurled from both camps. The workers were finally forced back to work by the Board's threat to fire those who did not return. To this date, no contract has been signed, although workers are receiving the wages offered by AATA management, wages which are among the highest in the transit industry for cities under a half million people in size.

But wages are not what is separating union and management. The real dispute is whether the system will be managed by a traditional hierarchial system of authority or whether workers can participate democratically in setting prudent company policy. For this idealistic goal to be achieved, two things would have to happen. The distrust which now exists between workers and management would have to be reduced substantially. And the workers would have to demonstrate a lot more responsibility than many have so far shown—or at least be willing to rid from their ranks those fellow workers unwilling to shoulder the added responsibility that goes hand in hand with the type of workplace union leaders want to have. Such a reconciliation would seem an ideal solution to the impasse between union and management. There are no signs, however, that it is likely to occur.

Housing Update

Apartments in Ann Arbor are as hard to find as ever.

One of the more curious statistics to emerge from the 1980 census is that even though the housing shortage in Ann Arbor is at least as tight in 1980 as it was in 1970, there are actually more dwellings per thousand today in the city than ten years ago. Ann Arbor's population rose about 6,000 in the past decade, while dwellings rose 7,000. An average Ann Arbor household today holds 2.45 persons, compared with 2.71 persons a decade ago.

City planner Fred Bohl says there are several reasons for the decline in household size: the rising divorce rate, which has split many Ann Arbor households in two in the past decade; the tendency for couples to postpone marriage; and the declining birth rate. Today only 30% of all Ann Arbor households have children in them.

* * * * *

Nearly a full house again describes the housing situation on and off campus for the upcoming school year. Jo Williams, U-M director of off-campus housing, has a staff of five counselors to help students who still have housing needs. She says dormitories

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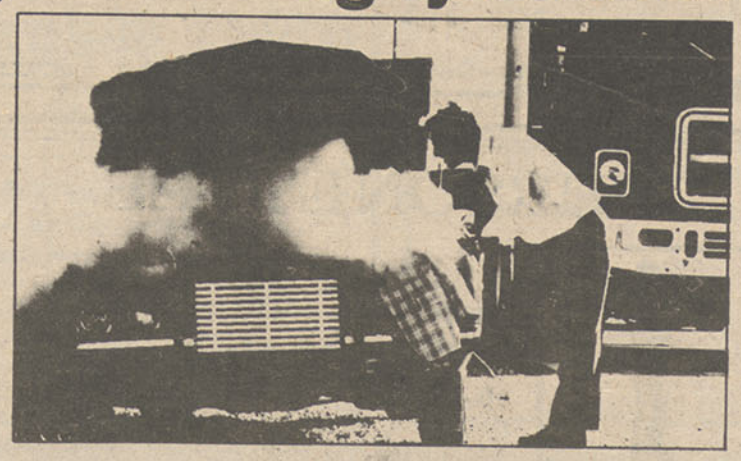

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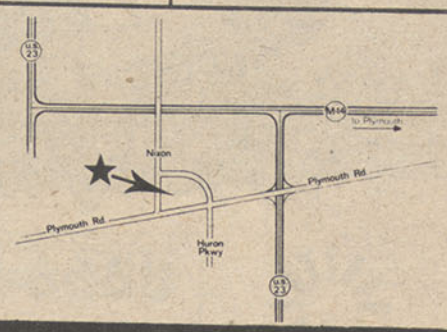

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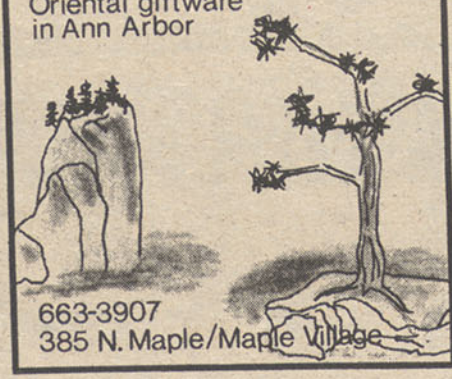

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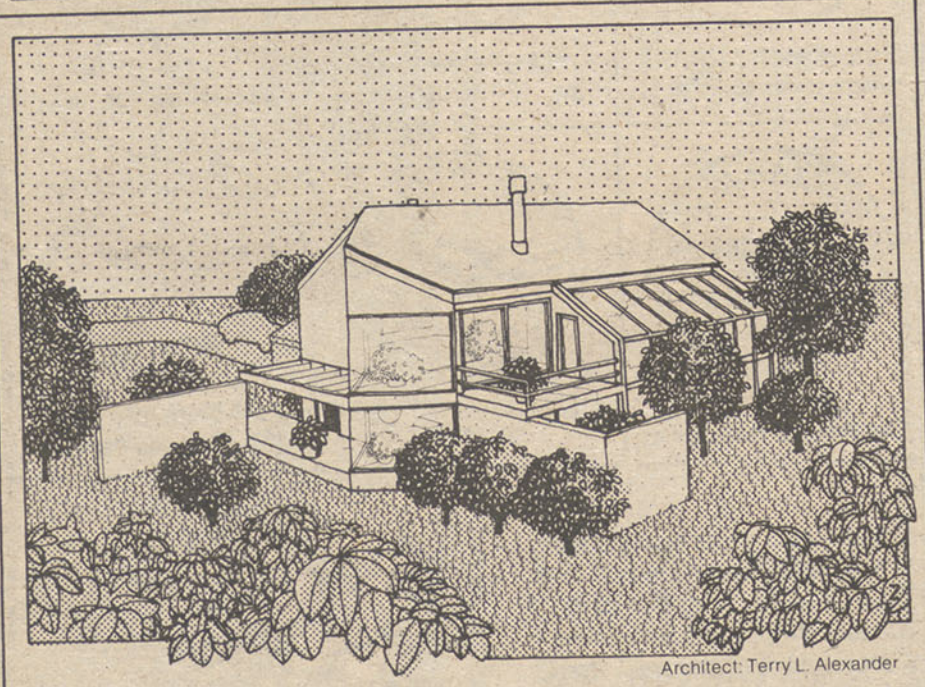

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AROUND TOWN/continued

may yet have some openings, but those will be based on cancellations and will be filled on a first-come, first-serve basis for all but freshman students. Freshmen are guaranteed housing by the university.

Under its landlord registration program, the housing office provides bulletin boards, updated weekly, on which apartment vacancies are posted. Many of the apartments are furnished. Accurate records are available on tenants' previous experience with landlords, neighborhoods, and leases.

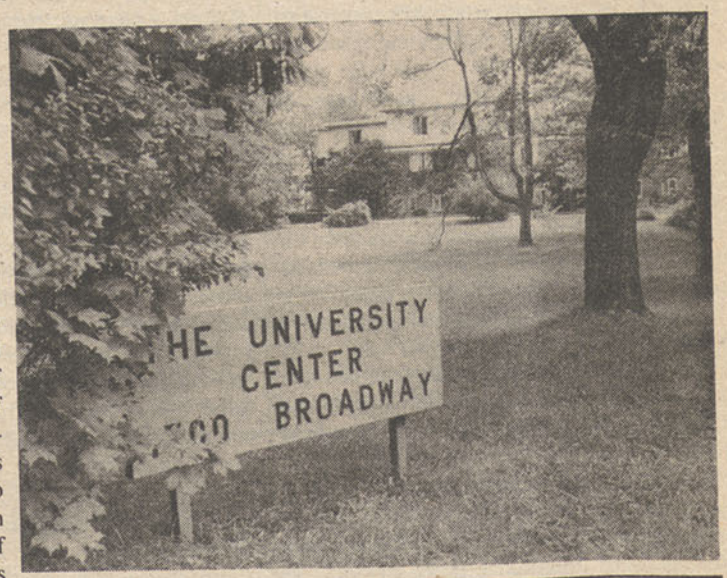
Housing may still be available in some of the 23 student-owned and operated co-ops. Most vacancies were for women students. "Students who live in co-ops do their own cooking and cleaning, and leases are for eight-month periods at $200 per month," Williams said. She added that there might still be vacancies in some of the U-M's thirty-one undergraduate fraternities, six graduate fraternities, and sixteen sororities.

* * * * *

The cost of rental housing has gone up significantly in Ann Arbor over the past year. This year a one-bedroom apartment rents for $80 to $100 more per month than a year ago. Efficiencies are now costing from $225. A one-bedroom unit will cost at least $275, and two-bedroom units are in the $400 to $500 range.

University Center finally goes under

Dr. Kambly's controversial psychiatric facility is closed down by the state.



After years of controversy, the center for adolescent psychiatry run by Dr. Arnold Kambly has finally been shut down by the state. Called the University Center, the facility, founded and built by Kambly in 1951, is located on several acres of land at the top of Broadway near Plymouth Road. It has housed from one to two dozen long-term patients, most of whom in recent years have come from the Chicago area. The $5,800-a-month average cost per patient was paid for by medical insurance policies of the patients' parents.

Some who have worked with Kambly say he is unscrupulous, although those charges are difficult to substantiate. Others contend he is a first-rate therapist and a self-sacrificing victim of circumstances.

Problems have plagued the University Center throughout its existence. In 1958 the state revoked the Center's license on the grounds that the facility lacked adequate supervision. Kambly successfully appealed the state's action, and University Center stayed open.

Sporadic complaints have been made through the years that patients there were being ill-treated, sedated too heavily, kept in seclusion units as punishment, and in one instance chained to a bed. In 1972 a patient drowned while swimming unsupervised in the Huron River. In 1973 a patient fell to his death from the main building at the Center.

In the early 1970's, many of the patients were children of military personnel whose bills were paid by a government insurance program. In 1974, a Senate probe headed by Senator Henry Jackson charged that U.C. had billed $87,000 in services while patients were absent and that $21,000 was charged for personal therapy Dr. Kambly certified he gave patients who were actually away at the time. Kambly later pleaded no contest to a felony charge of obtaining money from the federal government under false pretenses and agreed to pay back a little over $16,000.

In 1978 a female adult patient sued Kambly on grounds that he had sexual relations with her in the guise of therapy. Kambly denied the charge, and the case was dismissed.

In February of this year, Kambly got a letter from John Dempsey, head of the state Department of Social Services. Dempsey wrote that he intended to revoke the license to operate University Center on grounds that Kambly was not of good moral character, that there was a pattern of deception in his communications with the DSS, that patients were improperly secluded, and that the facility was not financially stable. This final charge was especially ironic to Kambly because the Center's increasingly precarious financial situation was directly due to the DSS's investigations, which included talking with the Center's major referral source, a hospital group in Chicago. When that source of patients dried up, U.C.'s patient population dwindled to a point where the facility could no longer pay its bills or its employees. It finally closed its doors this summer.

Dr. Kambly feels he was a victim of the DSS's intent to shut him down no matter what. The 64-year-old psychiatrist, who speaks in a convincing, deliberate manner, argues that the very nature of his facility means that there are going to be problems with patients. "The facts are that we do a lot of good work here with kids. It's rewarding work. I could be making far more money in private practice. I haven't had a paycheck in almost a year. In fact, the Cen-

ter hasn't made any money since 1975."

Much of the problem relates to the DSS investigations, in Kambly's opinion. "As a result of these investigations, you have a lot of erosion of staff morale. It also has an effect on the kids. They see people coming here from the DSS asking them things like, 'Well, tell me, is the staff mean to you? Did someone on the staff rough you up a little bit?' The kids get a sense of power, you see? This is *not* the way to run a facility."

Kambly feels the real trouble may stem from his felony conviction in 1975. Ever since, he feels, the DSS has been on his case. His explanation of the conviction is that he was only following a normal billing procedure for a psychiatric facility. "The average kid is here over a year. If a kid runs away for one day, three days, five days, what are we going to do? Should I lay off some staff? Should I admit another patient, even though the missing patient may be back very shortly? The thing that they convicted me on was the fact that we charge when a kid runs away for a short period of time. We hadn't any choice. We cannot discharge a truant and admit another patient, and then, when the truant comes back a few days later, say, 'We're sorry. Someone else has your room.' "

Kambly also thinks that the University Center has become a target because it stands out. "We work without the aegis of the U.M. Hospital or the Catholic Church, as do N.P.I. [the U-M's Neuropsychiatric Institute] or Mercywood. I stick out like a sore thumb. I'm a solo operator. Everybody can say, 'Gee! The rich, fat, psychiatrist. He's making money hand-over-fist, exploiting those poor little kiddies.' "

Undoubtedly it was a sad day for Kambly when he finally had to close down the facility he founded almost two decades ago. "When I built University Center in 1951, this was a barren hilltop. I brought every tree and built this building."

Is Arnold Kambly a victim or a villain? It's not a question easily answered. In the murky world of psychiatry, where treatment results are difficult to measure, it's hard to say how good a job was really being done at University Center.

What's in a name? For a business, quite a bit.

The trend is away from creative and back to basics.

Quite a few local businesses have changed their names in the past six months or so. Given the importance of a business name in forming its public image, we wondered if a trend of some sort were lurking beneath the surface, so we called up the business owners involved. We think their comments cast an interesting light on where we are as we enter the 80s.

There were several cases in which enthusiastic young people starting out in business had come up with catchy names that, they felt, captured the essence of their approach to business. The trouble was, their approach—and the goods and services they offered—changed over the years. When

Tracey Williamson and Kent Whiteman started Ram's Head Leather Works in 1976, they had a small workshop on the premises and made leather garments in addition to selling leather goods made elsewhere. Their best-selling items were things like their handcrafted $18 sandals and expensive leather backpacks, for which their name and the rugged image of the bighorn ram on their logo was appropriate. Today, however, they sell in a month only six pairs of the once-popular sandal, down from three dozen, while sales of elegant briefcases from Italy and Spain are strong. The store now sells more non-leather items like canvas and nylon luggage. The old name no longer fit.

"We didn't want a name that defined what we're selling," says Williamson. "We wanted a name to allow more flexibility and to reflect our names. But 'Williamson and Whiteman' was too long. So we came up with 'W.W. Trent'—the W.W. is from our last names and 'Trent' is from Tracey and Kent. We'll use both the Ram's Head and Trent names together for a year. We don't want to lose the continuity and have people think we've been bought out."

The case of Photo-Graphics advertising agency, recently rechristened "Blixt and Associates," is similar. The business, owned by Al and Jill Blixt, opened in 1973. Al Blixt explains, "Jill and I thought, 'We're going to do photography and graphics, so we'll call ourselves 'Photo-Graphics.' But the name became limiting as we developed more and more into a complete ad agency and did less photography. 'Blixt and Associates' doesn't tell you what we do, but it tells you who we are. The 1980s are a no-nonsense time. The whimsical sense has kind of left us. There used to be some embarrassment about being a businessperson to people brought up in the activist 60s—we had to treat it as a joke. Now the identity crisis is over, and we're doing business in a professional way."

When the Blixts started their photography gallery two years ago, The Arcade Gallery also seemed like a great name. "We had envisioned a gallery for Ann Arbor, and everyone in Ann Arbor knows about Nickels Arcade. But we very rapidly developed into a regionally and nationally known gallery. Collectors want to know who they're dealing with. And we'd get people calling up thinking we were a pinball arcade. So we changed the name to The Blixt Gallery."

The pitfalls of clever names are apparent in the case of Wallaby/Brunvand Associates. The public relations firm was founded in 1971 with the idea of catering to small businesses and associations that couldn't afford older, more established agencies. "Wallaby," the name of an Australian relative to the kangaroo, had "a whimsical flair that sort of fit the times, the place, and the clientele. Ann Arbor was the sort of place where you could try new things," says John Williams, one of the firm's associates. But when Dick Brunvand bought the firm and developed a clientele largely in the contract-

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AROUND TOWN/continued

ing and building field, the cute little wallaby didn't fit the customers, the services offered —proposal writing, company reports, training films as well as creative advertising —and the resulting image the firm wanted to project.

"A lot of people are finding more and more security in dealing with a group of people they find accountable," Williams comments. "In the 1960s and early 70s acronyms [ITT, PPG] were very popular. They helped to convey an image of strength and largeness because they weren't tied to the name of a single individual or small group. People thought there was more security in dealing with such a firm. Today there's more and more of a shift to wanting to know who it is you're dealing with."

Two years ago Woody Holman and Rick Herrmann bought the 35-year-old architectural firm of Colvin-Robinson. They recently changed the name to Herrmann & Holman. Accountability, according to Holman, was one reason, and a new direction was another. "We are attempting to change our image to put a greater emphasis on design expertise, holding on to the technical expertise the firm has had in the past," Holman says. The firm is trying to develop a new market, too: corporate business clients. This expansion involves setting up new departments for interior design and space planning, and for site selection and land-use planning. This new office organization was in place and operating by the time the name change was announced. The public relations firm of Buckheim and Rowland planned how to announce the change. Clients, prospects, and civic leaders received an impressive brochure describing the firm, recent jobs, and new directions it is taking.

But if the general trend in names is back to the plain and personal, that's certainly not the case in the bar and restaurant business, notorious for its susceptibility to fashion. Two local examples indicate the newly-enhanced status of country music: Butch Cassidy's (inside the Crystal House Motel on Washtenaw) and the Armadillo Truck Stop and Country Club, on Washtenaw near K-Mart. Butch Cassidy's, formerly Zelda's Greenhouse disco, now offers live country and western music. The Armadillo, long known as The Gingham Inn, was renamed Gypsy's when Andy Gulvezan bought it in February 1979. Mexican food has been a specialty there, and country music is being introduced in the person of veteran fiddler Casey Clark and company. Gulvezan wanted a western theme and appropriate name to go along with it. "Whiskey River" and "Cotton-Eye Jack's" were two suggestions, but Armadillo Truck Stop and Country Club was preferred as "appealing to everybody," Gulvezan reasoned. A logo competition was then undertaken and ultimately won by a good-time armadillo drawn by John Copley of Crow Quill Graphics. A happy, fun-loving creature, he triumphed over assorted gunslingers and Mexican banditos.

The cost of living in Ann Arbor

If you think it's high, you're right!

How much does it cost to live in Ann Arbor compared with other cities around the country? Here are some figures provided us by the Ann Arbor Chamber of Commerce. They are based on the results of the second quarter, 1980 cost of living survey conducted by the American Chamber of Commerce Researchers Association. The complete report is available for inspection in the Chamber office, 207 East Washington. It includes comparisons for each of 220 cities.

City	*All-Items Index*	*Grocery Items*	*Housing*	*Utilities*	*Transportation*	*Health Care*	*Misc. Goods & Services*
Champaign, IL	101.4	98.6	101.1	87.9	116.4	86.4	109.9
Bloomington, IN	97.0	98.5	88.2	99.2	99.1	98.8	103.6
Ann Arbor, MI	**111.5**	**105.3**	**105.9**	**112.2**	**100.0**	**148.8**	**121.1**
New York, NY	129.1	104.0	129.8	207.9	106.9	153.9	115.0
Columbus, OH	103.1	99.5	103.3	119.2	99.8	96.7	102.5
Madison, WI	98.7	97.4	98.2	87.9	97.5	100.2	109.6

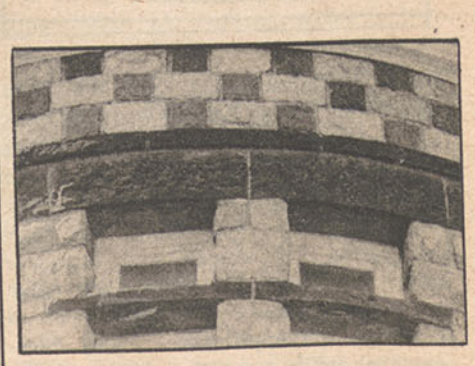
100 = National Average for all responding cities

Test of the Town

It's easy to ignore the details of our urban environment, the little touches that make it a pleasure to go down the street. Test of the Town features these details and offers the perceptive observer a chance for a prize.

If you can correctly identify the location of this distinctive turret, you could win a record of your choice from the Liberty Music Shop, 417 E. Liberty. Mail your answer to the *Ann Arbor Observer,* "Test of the Town," 206 S. Main, Ann Arbor 48104, postmarked no later than September 10. No hand deliveries, please. Two winners will be drawn by lot from the pool of correct entries. We're sorry we can't respond to all answers.

July's winners were Andrea Singleton and Enid Gosling, who knew that the small window grille and neoclassical cornice were on the Anderson House at 2301 Packard, behind St. Clare's Episcopal Church/Temple Beth Emeth. It was built about 1846 as the home of Sherrif William Anderson. A surprising number of entrants failed to heed our warning that identifying the photo was not as easy as it seemed. They guessed it was the Kempf House, another little Greek Revival temple quite similar to the Anderson house. Its grilles have a very different pattern, however. — *Bob Breck*



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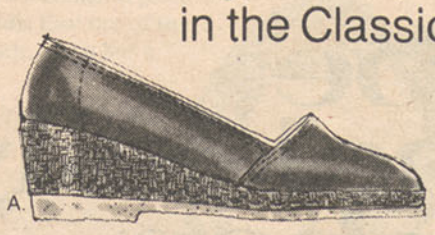

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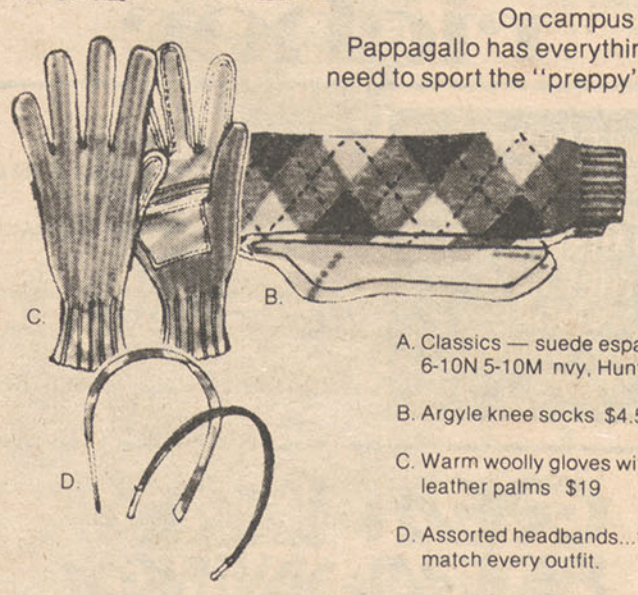

B.

C.

D.

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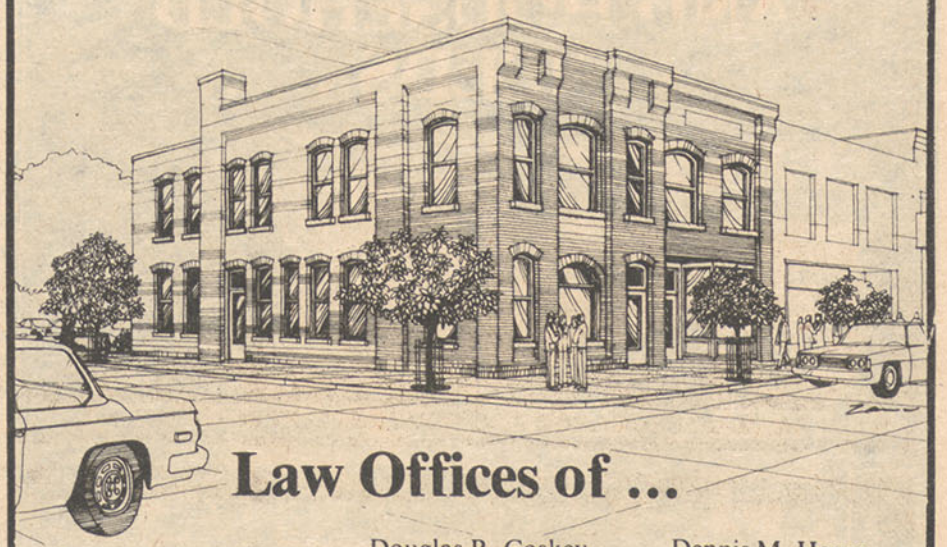

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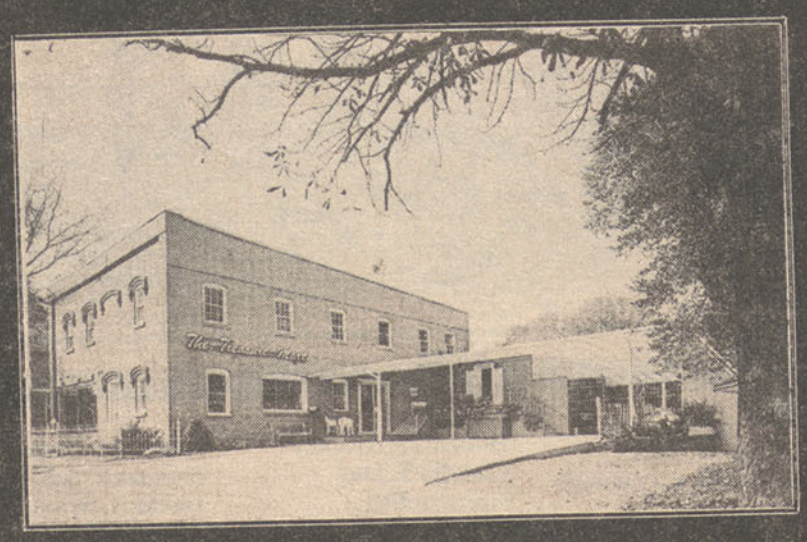

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ANN ARBORITES

John Williams: *Sufi Dentist*

You don't expect the local head of a mystical Eastern sect to be a dentist. But then 36-year-old Ann Arbor dentist John Williams didn't expect to become involved with a mountain village in New Mexico inhabited by mystics when he was driving back to Ann Arbor from visiting a friend in Santa Fe. It was March, 1977, and, after a month-long vacation, he was in a hurry to get back to his private dental practice. Just north of Taos, New Mexico, he had a choice of two routes. One would take him through the Sangre de Cristo mountain range; the other headed toward the San Juan mountains. It was a choice Williams looks back on as having a profound effect on the future course of his life. He took the San Juan route for about five miles, when the feeling came over him, "I shouldn't be going this way." Then he did something rare for him: he backtracked to the Junction and took the Sangre de Cristo route. Driving north along the second route —Highway 64—he did another thing unusual for him. He picked up a hitchhiker. The hitchhiker, it turned out, lived in a small village in the New Mexico mountains called Lama. Founded by Timothy Leary cohort Richard Alpert (now calling himself Ram Dass), Lama was an eclectic assemblage of mystical teachers and their followers: Tibetan monks, Zen Buddhists, and Sufis. The hitchhiker invited Williams to visit Lama for a week. He had no time to visit just then, but that fall he returned, and thus began his initiation to Sufism.

Sufism is one of the more obscure American sects, numbering fewer than 5,000 American adherents. It grew in the Middle East out of the Islamic faith, and it has a strong pantheistic element, emphasizing the ultimate divinity of all human beings. Its rituals include meditation, prayer, and dancing. Sufi teachers advocate neither severe asceticism nor seclusion from the world. They teach how to live in the world with the object of maintaining through one's mundane activities an ongoing reverence for all that one comes into contact with. The Sufis do not see themselves as practicing a religion. As they see it, Sufism embraces what is central to all religions. Their masters include Buddha, Jesus, Abraham, and Mohammed.

At Lama, Williams learned of Sufism from a mystic named Abba, a man with a long straggly beard who habitually sat outside his tent and talked with passers by. A dealer in hashish and cocaine, Abba was not your normal Sufi, for whom drugs are taboo. But as Williams talked with Abba about life and love and God, he knew he had finally found the Truth, the Real Way. And he has been following the Sufi path ever since.

Looking at the background in which John Williams grew up, the adoption of the Sufi faith seems out of character. He was born in Detroit in 1944. His father was a tool and die maker, his mother a nurse. The Williamses attended the nearby Congregational Church. For John churchgoing was usually more of a chore than a pleasure, the congregation more a snobbish social club than a religious body.

Upon graduating from high school with a 3.9 grade point average, Williams could easily have gone to Michigan, but after four years of hard work in high school, he decided he'd rather take it easy in college. He already knew he wanted to be a dentist—he liked making things and being with people. So he went to Central, where his easily-earned 3.5 average gained him admission to the U-M Dental School. At college Williams' tenuously-held Christian beliefs dissolved into agnosticism, and his feelings toward religion became increasingly negative. His final year of dental school he married a fellow dental student. The couple, it turned out, had little in common. Williams found himself becoming increasingly plagued by an uncontrollable temper. "It got to a point to where I didn't want to live any longer," he remembers, because I couldn't stand to be stuck in this anger groove. I didn't know what to do. I felt my life had gone as far as it could, and I didn't want to live it any more. I was sick of myself."

Peter Yates

After his divorce in 1973, Williams bought a house on a lake outside Ann Arbor and had the time and money to lead the good life. But he still was not content. His unhappiness made him ripe for religious conversion, but he felt no desire to return to the Christian fold. A turning point occurred when he read *Autobiography of a Yogi*, by Paramahansa Yogananda. He recalls, "It was an unbelievable book. It had things in it I never had realized before. Supernatural alogical stuff." The book opened his mind to eastern forms of mysticism and paved his way to Lama and Sufism.

Today John Williams is the leader of the seven-member Sufi group in Ann Arbor. His second wife, whom he introduced to Abba, has also adopted Sufism. As the local Sufi leader, Williams holds classes twice a month for anyone who is interested, but attendance is usually low because Sufis do not proselytize. However, American Sufis believe more and more that world events are coming to a head and that cataclysmic happenings soon will radically restructure the present order of the world. Williams thinks maybe this will happen in 1982 when the planets are aligned in one sector of the solar system. As a result, there has been an increasing tendency among Sufi leaders to reveal many of their once-secret practices to non-initiates to show more clearly what Sufism is all about. Williams, for example, will readily demonstrate the Sufi wazifa (a sort of chanted mantra) for divine power to an interested visitor. This degree of openness would have been taboo twenty years ago.

Williams attributes the low membership of the local Sufi order to the degree of commitment called for. As he explains it, "The thing about Sufism is that the lowest level you can get involved with it is higher than most people want to get." Still, it is not hard to become an initiate. You simply ask a Sufi leader. After a short ceremony you are given a wazifa to practice daily. But beyond that, your leader takes no more than a friendly interest in your spiritual development. It is up to you to seek the guidance of a leader when you feel the need of it.

Williams runs a fairly conventional private dental practice on Packard across from Plants Galore. His typical day begins around seven, when he showers and then practices what are called purification breaths, five each for breaths symbolizing earth, water, fire and air. Then he practices his wazifa and finishes with prayers, which he also says in the evening. But these rituals are not what he sees as central to his Sufi path. His major concern is how he leads his day-to-day life. "I try to keep the Beloved on my breath all through the day," he says. "More and more I become aware of the deeper nature of what's going on when I'm with people. In Sufism, teaching is not telling people how to do something, but doing it yourself, becoming an example. That's what I'm into—that's my life." □

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THE ADVENTURES OF SAM SUEDE PRIVATE EYE

I'd reached a dead end on the case when I got a call. "Meet me at the bank on the corner of Main and Huron around 10 o'clock," a muffled voice said, "and I'll have the information you need. I'll be wearing a red carnation." I agreed, wondering what new adventure awaited me.

The name is Suede...Sam Suede. As a Private Eye, I'm always ready for challenges, but not this kind. At 9:45 I headed downtown and waited under the bank clock on the corner of Main and Huron. It was 10:15 and my man hadn't shown, so I went inside. I searched the teller lines for a man with a red carnation, but no luck. Perhaps there's been some confusion, I thought.

I gave him 'til 11:00, but he never showed. I hurried back to my office to see if any messages had come in. There was one: "I'll be at the *Bank of Trust* until 11:30—must see you!" it read. The Bank of Trust...that was it! I had been at the wrong bank! With only 10 minutes left, I rushed back to Main and Huron. There on the corner opposite where I had waited earlier, was a dignified old red brick building. The sign read, ANN ARBOR TRUST COMPANY. Could this be the "Bank of Trust"?

It was 11:30—I'd missed my man, but I decided to investigate anyway. I pulled my Chevy (Private Eyes have to keep a low profile) into the convenient parking lot right next to the building and made for the door. Ann Arbor Trust. I knew the name—it was a prestigious trust company serving Ann Arbor for over 50 years with investment, trust and financial services. But I didn't think it was a bank.

I strolled over to a counter, grabbed a brochure and started to read: savings accounts, loans, safe deposit boxes, drive-up service windows and *checking accounts*. And I made note of the short lines and the friendly tellers helping people with personalized, professional service. I finally had the information I needed! There are two banks at the corner of Main and Huron. *Ann Arbor Trust Company is "The Bank of Trust".*

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Three Departures ... *Mike and Nancy Berla*

Mike and Nancy Berla, prominent local Democrats, are moving to the Baltimore area, where Mike is beginning a job with the federal Health Care Financing Administration. He is doing research and evaluation in the office of Benefit Service, finding out if Medicaid and Medicare are really benefitting people. Nancy does not yet have a job lined up, but would like to get one in administration.

Mike and Nancy came to Ann Arbor in 1952, when Mike pursued a masters in the Economics Department at the U-M. After Mike's two-year stint in the Army, they returned to Ann Arbor in 1956, when Mike got a job planning programming for the U-M Television Center. From 1965 to 1968 the Berlas lived in Washington, where Mike was the administrative assistant for Congressman Wes Vivian. After getting a U-M Ph.D. in Urban and Regional Planning in 1971, Mike became the leading community force behind Dial-a-Ride. His dissertation was on Dial-a-Ride systems, so he had become an expert on the new concept in public transportation. He successfully helped guide the campaign to pass the local millage to fund Dial-a-Ride and became chairman of the Ann Arbor Transportation Authority for two years. He also helped found a consulting firm funded largely by federal contracts which specialized in setting up Dial-a-Ride systems. As a result of federal cutbacks, the firm folded in 1976.

After that, Mike took on various U-M research jobs. Last September he was named to head the local Census bureau. He left this June to take the Baltimore job.

Mike has had an important impact on local politics. In 1969 he was the campaign manager of mayoral candidate Robert Harris. The Democratic victory that year marked the first Democratic control of City Hall in forty years. Mike was also the manager for Ed Pierce's unsuccessful congressional campaign in 1976.

Until 1965, Nancy had her hands full raising their four children. Even then, however, she was active in social causes such as integrated housing. When the Berlas returned to Ann Arbor from Washington in 1968, Nancy worked as an administrative assistant for the U-M School of Social Work and then for the city Housing Commission. For the past seven years, she has worked for the U-M Institute of Public Policy in the graduate program which trains students who are becoming policy analysts. Her job has been to plan internships, help students with resumes and with career and study counseling.

The Berlas will live in an apartment in Columbia, Maryland.

... *Chris Frayne*

Peter Yates

Chris Frayne with Mr. Jim (the Fuffer-Nutter) and the Spifomatic (his Volvo).

Artist Chris Frayne says he holds the record for the most attempts at leaving Ann Arbor. This time he hopes to make his departure stick. Chris has been in and out of town for the past eleven years. Born and raised in New York City, where his parents are both commercial artists, he came to Ann Arbor in 1969 to begin the fine arts program at the U-M. Several years later he dropped out "with everyone else" and went to California. After bouncing back and forth between California and New York, he returned to Ann Arbor in 1975. Since then he has been floating between Ann Arbor and New York, with summers on Fire or Shelter Islands and the winters here. He plans to spend the fall in New York and then move to San Francisco in January to attend the San Francisco Institute of Cinematography.

Chris is especially looking forward to spending some time on Fire Island this fall. He explains, "There aren't any cars on Fire Island. The rent goes down after Labor Day, and by then all the weirdos are gone." He plans to get a lot of painting done during the week and have friends visit on the weekends. "The ocean is an incredible magnet to me. I haven't been near it all summer for the first time in my life. You can stand on a dune by the beach on Fire Island, and it's a great unconscious out there. Then you can turn around and hear traffic noises from the city. It's like being on the edge of reason."

As an artist Chris does photo projection paintings, mostly of different types of transportation—old cars, trucks, airplanes. "They have a poster flavor, but they're not the usual photo-realist stuff. I'm more interested in the object than I am in showing off my painting style." Chris now does a lot of T-shirt designs for Adrian's T-shirts and commission paintings for various people and businesses around town. Examples of his work are found in The Blind Pig and Ross Body Shop. He also does album covers for groups like Commander Cody. (Commander Cody, George Frayne, is Chris's brother.)

Chris's most recent return to Ann Arbor was last August. First and foremost he wanted to be with a woman he loved. They have since parted company, but he is glad he came back anyway. Second, he wanted to finish his B.A. in Fine Arts at the U-M. Now thirty-three years old, he was supposed to have graduated in 1969. Returning to the big U. was something of a shock. "I wanted to kill myself when I first started back to school. Like registration, where after a long wait they tell you that you are standing in the wrong line. The U-M should have a screaming room. The problem was that even if I just had one class per day, it interrupted the flow of creative energy, and I couldn't paint. The only painting I got done was during school breaks."

"Ann Arbor," feels Chris, "is an easy place to get stuck in. It's very comfortable. But if you are a good artist, you should be on the East or West Coast. Ann Arbor just doesn't compare in terms of media centers. If you are looking for an outlet for the arts, Ann Arbor is a stopping place, not a place to get stuck in."

... *Joe and Kathleen Cosand*

After nine years of living in Ann Arbor, Joe and Kathleen Cosand are moving to an island paradise: San Juan Island, off the coast of the state of Washington. Joe, a professor at the U-M's Center for the Study of Higher Education, has just retired, so the Cosands will be moving early this fall. San Juan is eighty miles north of Seattle. It's about fifty-five square miles in size and has a population of 3,000. The Cosands' house, seventy-five feet above the water, looks across Friday Harbor to Victoria, Canada. San Juan Island's chief business is farming, but most of its area is heavily wooded. The Japanese Current sweeps past San Juan, making the climate very mild with little rain.

Five years ago Kathleen read about San Juan in a newspaper article which named it one of the seven nicest places in the U.S. to live. So the Cosands visited the island and bought property immediately. Joe says it's a good thing they did, because with the way real estate prices have been soaring, "today we wouldn't be able to afford it." Their property includes a house and a guest cottage. They leased the house and have spent the last three summers in the cottage. In the winter they've kept up with island news by subscribing to the local paper.

As for work, Joe says, "I am keeping my options open. I don't want to *have* to do anything. I may do some writing, consulting, or speaking [he is a national authority on community college administration], but it will be by choice." Kathleen is an artist in painting and glass who will have a fine studio in their new home.

Even though their new home sounds idyllic, the Cosands have felt somewhat ambivalent about leaving Ann Arbor. Joe explains, "We bought the house with the definite expectation of moving there. But we kept asking ourselves if we should move. You just don't leave Ann Arbor quickly." He added, "We'll miss the aliveness of the community. I'll miss the university—the graduate students most of all. At breakfast this morning Kathleen was just talking about how she will miss being able to go where you want and get what you want."

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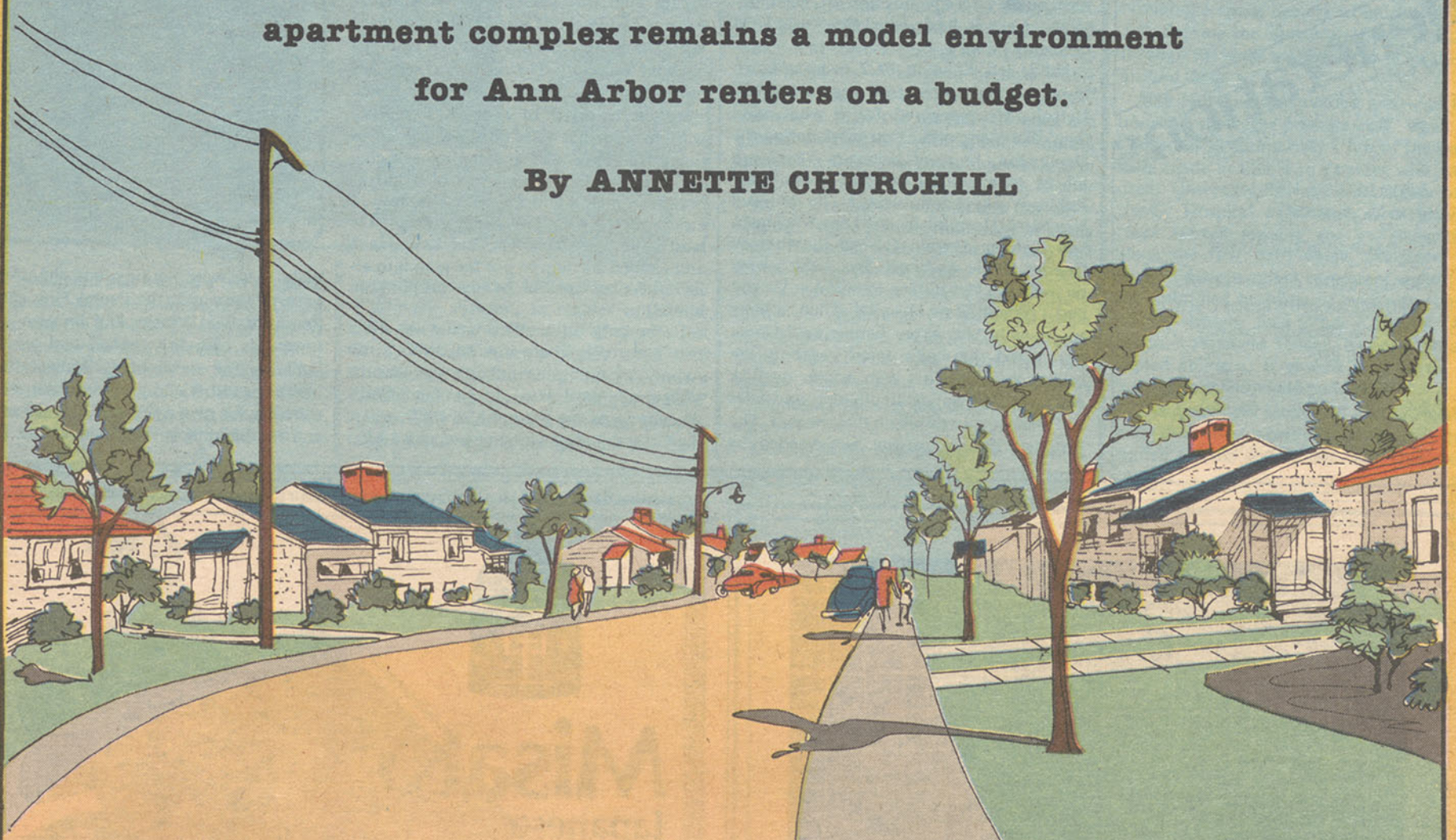
A VILLAGE IN THE CITY

Built right after World War II, the Pittsfield Village apartment complex remains a model environment for Ann Arbor renters on a budget.

By ANNETTE CHURCHILL



There is a club in town with a vast and varied membership. Its passwords are bracketed dates. "Our years in the village were '53 to '56," someone will say. Then another comes back with "For us it was '64 to '70," and more chime in, calling out dates like alumni identifying their graduation classes. They jump with surprise and let out yips of pleasure as they find people with the same golden memory of their shared experience. They tell anecdotes that effectively shut out non-members of the "club."

"Remember that Malcolm Stamper? The guy who used to mow a big block M into his lawn? He's just been made president of Boeing."

"Remember the doctor whose father-in-law bought him a hospital when he finished up his residency?"

They are talking about Pittsfield Village, the thirty-eight-year-old, four-hundred-and-twenty-two-unit rental housing project at the east end of the city. Since the time tenants first started to move into it in the mid-forties, Pittsfield Village has had characteristics that go beyond mere housing amenities. Partly for historical reasons and most importantly because of the sensitive planning and design a brilliant architect lavished on it, Pittsfield Village was instantly loved by everyone lucky enough to

live there. "Getting into the Village" was the number-one hope of housing-starved young Ann Arborites of the immediate post-war period and of the married veterans arriving during those years to pursue their educations under the GI Bill of Rights.

Pittsfield Village is the creation of Charles Noble, a respected architect who lived in Ann Arbor with his family for many years. Trained at the Beaux Arts in Paris and a winner of the Prix de Rome, he joined Albert Kahn Associates of Detroit as an associate designer, later rising to the position of chief designer.

As a young man fresh from having passed his AIA exams, he worked for the leading architectural firm of the day, McKim, Mead, and White in New York. He designed the Piping Rock Club on Long Island's North Shore. After brief connections with two other firms, Noble joined Albert Kahn Associates in Detroit as an associate designer in the early 1920's, then rose quickly to the position of chief designer. As such, he designed the ornate U-M Clements Library.

Noble left Kahn in 1927 to accept two large commissions for apartments in Detroit. He prospered for a while, and then, like many other Detroiters during the Depression, he went bankrupt. Taking a job as Architectural Director of the State Public Works Administration, he designed Newberry Hospital in northern Michigan, and then once again formed the firm of Charles Noble Architect, Inc., which went on to design New Grace Hospital in Detroit and Ypsilanti State Hospital. Then, joining forces with Ann Arbor banker Earl Cress, he entered the single family housing development field, first with houses on Birk Avenue, off Pauline Boulevard, and later on Iroquois, a street which they created. The Pittsfield Village project was headed by Noble alone, however. After Pittsfield Village was built, the first dozen or so houses of Darlington subdivision to the immediate east went up before Noble's generosity and soft-hearted business practices brought him down again. Pittsfield Village, though, was always a success. In spite of bargain rents, it has always repaid its owners well. Today the rents there are decidedly competitive, though perhaps no longer the steal they were in the early years.

The facts of Charles Noble's life illustrate his flexibility and broad capabilities but they don't begin to hint at the charm or humanity of this man, whom most people adored. On top of everything else, he was a fantastic cook, an unstinting host, and the kind of guest whose witty and urbane presence made the reputation of many an Ann Arbor hostess. □

During the thirties, Noble commuted to Detroit, each day passing the large tract of vacant land that lay between Washtenaw Avenue and Packard Road at the top of the Washtenaw hill, midway between Ann Arbor and Ypsilanti. The area, in completely open country, was part of Pittsfield Township. On his drives to work Noble fiddled with an idea that was revolutionary for its time. He envisioned a complete self-contained, small rural town in which all the housing units would be rented at low to moderate rates. In 1940 Noble bought the land from farmers Oscar and Otto Haab and formed a group to put the plan into effect, keeping control of the corporation himself.

In the early forties Washtenaw was still a two-lane road. There was no Frank's, no Arborland, no business of any sort near the village site until you got to Tom Ball's greenhouse at the bottom of the hill, where the Crystal House Motel now stands. After that, there was nothing but the County Farm all the way to the Tuomy Hills gas station. Pittsfield Village had its own water tower, its own fire engine, and a school built by the developers. Wallace Frost, Noble's good friend and a well-known architect in his own right, designed the school and the building at Washtenaw and Pitts-

Some Pittsfield Village Alumni

clockwise from upper left: **Mary & Bob Doerr** *(Assoc. Dean of U-M Dental School);* **Don B. Canham** *(Director of U-M Athletics),* **with son Don; Fern & Paul Meyers** *(recently retired Principal of Huron High);* **Bill & Ginny Stegath** *(Director, School & College Services, U-M Alumni Assoc., & Communications Coordinator, U-M Career Planning & Placement, respectively)* **with daughter Marcia; Gene Wilson** *(Director of Ann Arbor Public Library)* **with son Bruce; Gene Wilson with wife Rose and son Bruce.**

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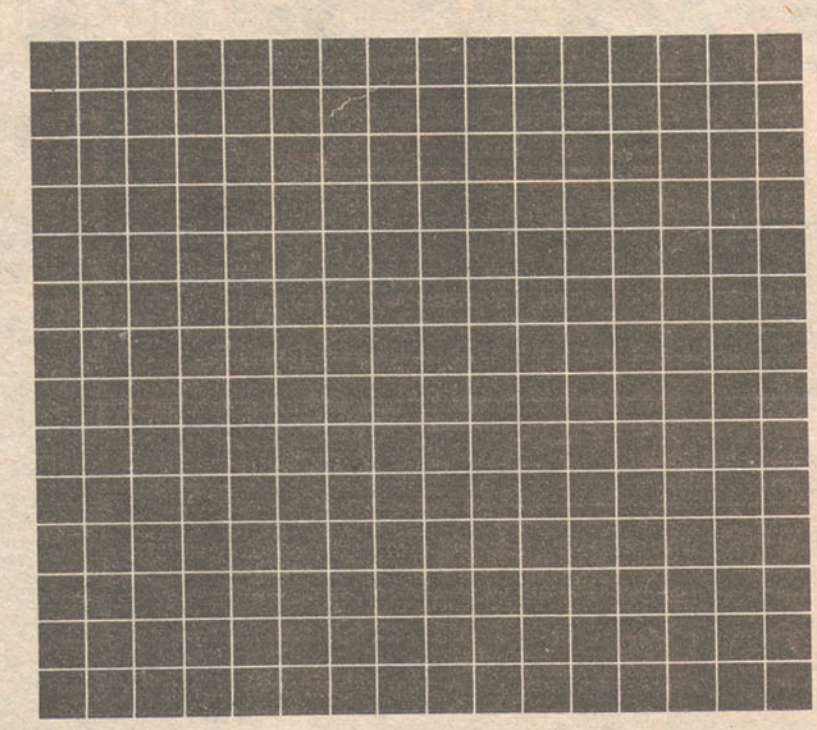

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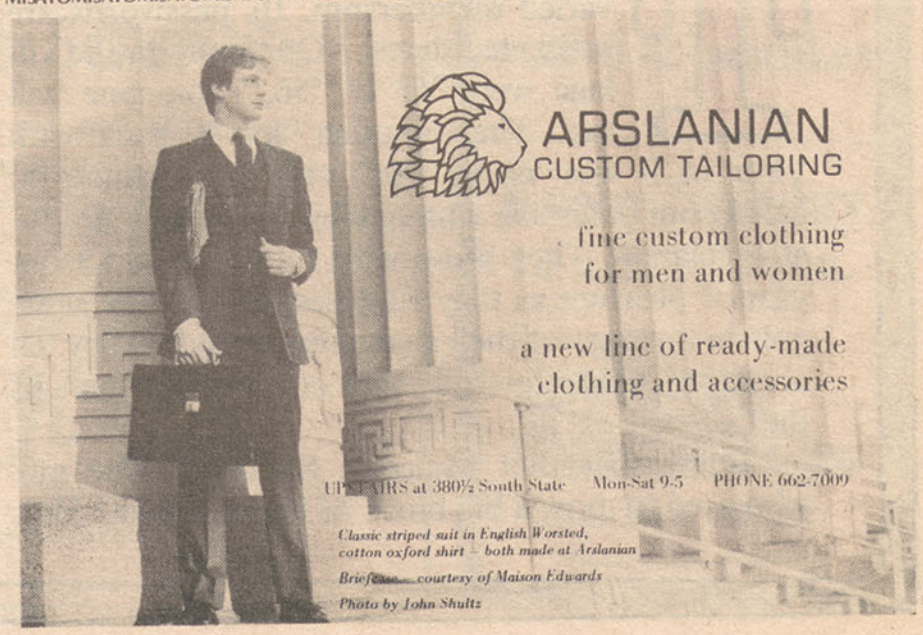

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field Boulevard that housed a few necessary businesses. Both are much altered now. (Frost was the architect for two of Ann Arbor's most beautiful residences—the Buhrman house off Geddes near Arlington and the Eugene Powers' home in Barton Hills.) In the business block were the rental office, Dick Coleman's Pittsfield Market with its superior meats, and Al Coudron's Pittsfield Pharmacy. Nearby, in regular apartment units, were the office suite of dentist Bill Burd, Richard Aiken's beauty salon, and Leo Lirette's barber shop. (Leo favored a rakish, slanting cut for trimming little boys' bangs. You could spot a Pittsfield kid anywhere.) Before long the State Savings Bank (now National Bank and Trust) opened one of the first bank branches in this area, across from the rental office. In the fifties it was entirely possible for the women and children of a family in Pittsfield Village to spend weeks on end without ever leaving the Village.

Charles Noble was a man of sophisticated taste and generous spirit, and he was lavish in apportioning the sixty-three acres on which Pittsfield Village stands. He ranged the two-to-six-unit buildings around enormous grassy courts, some of them several acres in area. A typical developer of such a tract today would plan on a population density four times that of Pittsfield Village.

The post-war housing shortage in Ann Arbor was extremely severe, and a development of crackerbox structures laid out four-square would have filled up with tenants just as quickly. Yet Noble designed multi-level apartments that exhibited his unusual sensitivity to the principles of proportion. The ground floor rooms had lofty ceilings which lent them a feeling of dignity. Very large windows—mullioned because Noble hated the blank look of "picture windows" when seen from the outside—flooded the ground-level rooms with sunshine during the winter. Deep overhangs shaded them in the summer when the sun was high. In contrast to developers who skimp on landscaping, Noble planted thousands of shade trees, flowering trees and shrubs, and vast lawns. He curved the streets of the Village, not to make them look quaint, but to follow the groupings of buildings which were angled in such a way as to avoid point-blank views from one apartment into another. For the same reason, the windows of opposing facades are off-set from one another.

Charles Noble and his wife Jean, a prominent social worker, liked the place enough to move in themselves in the fifties. At their own expense they installed a fireplace, a bay window, and a screened porch, and they finished the basement. The apartment remains as they remodeled it at 3526 Edgewood, renting for a little more than the standard two-bedroom unit.

Many of the early tenants who made it to the top of Pittsfield Village's six-to-eight-month waiting list moved over from Willow Village in Superior Township. Willow Village was the knocked-together housing that had sprung up almost overnight to accommodate workers at the Willow Run bomber plant. It was never intended for permanent occupancy. Young families were so desperate for housing that they were glad to find vacancies there, even though the walls were so thin they could hear a baby nursing in the apartment next door. On cold nights they lay wakeful, worried that the Dixie No-Smoke space heaters would bust their guts fighting the wintry blast that whistled through the walls and burn the place down around them.

Nob Hill Apartments took a little of the housing shortage pressure off when it opened in 1952, but only a few of the units were made available to families with children. University Terrace Apartments past the U. Hospital were small; most tenants there started looking for an alternative when the first baby came. Managers of many older apartment complexes, aghast at the unbridled breeding of post-war young adults, simply said "No Children Allowed." Pittsfield Village, by contrast, accepted children. It gloried in children. It was planned with children in mind.

The apartment hunters of the late forties and fifties were expert at waiting. They had waited for the war to end, and they were

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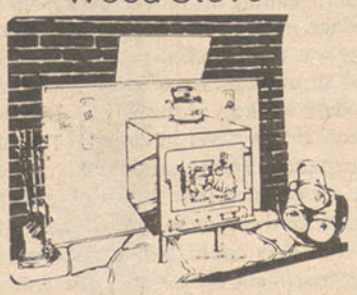

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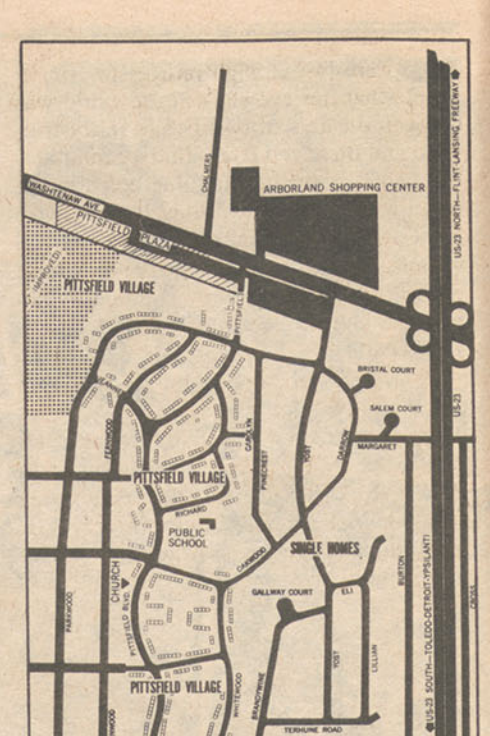
now waiting to start earning a living while they continued their educations. They waited to catch up on career timetables disrupted by the war. They waited for the day when they could move into a house of their own. The lucky ones who got into Pittsfield Village found the next best thing. Each apartment felt like a real little house, with a regular front door and a back door, an upstairs and a downstairs, and a dry, clean basement with a finished floor where the kids could play. (Many families with four and five children turned the basement into a kids' dormitory, although it was against code to do so.) The proportions of the rooms set off tenants' creative decorating impulses, and most tenants repainted before they moved in, choosing the colors of fifties chic—dark brown, dark green, and deep blue-with chalk-white trim. They spent a lot of time applying paste wax to the beautiful oak floors and then buffing them with rented Regina floor-polishing machines. East Ann Arbor Hardware clerks were baffled by the quantities of wax they sold. "What do you girls over in Pittsfield do with the stuff?" they wanted to know. "Do you eat it?"

The Village's ambiance encouraged residents to treat their apartments like their own homes. Its intensely domestic mood led tenants to beautify their yards with elaborate flower gardens and even install small backyard patios at their own expense. Management mowed those many acres of grass, but born grass lovers spread sheep manure on their lawns, hand weeded them, and mowed them themselves, after issuing strict orders to the Village mowers to leave their lawns alone. Management plowed a large plot for tenants to grow vegetables in. It provided swing sets and picnic tables and plenty of sand boxes for every court. Once in a while a tenant would outclass his neighbors by replacing Management sand with fine, imported, snow-white sand from Hudson's in Detroit. Against the background of Charles Noble's beautifully realized concept, tenants "played house."



Noble laid out the curved streets of Pittsfield Village so that the buildings were angled to avoid point-blank views from one apartment into another.

□

All kinds of people lived in the Village—beginning- and mid-level corporate executives, law students, residents in various branches of medicine, people who owned

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small businesses, a few people in the building trades, and a few blue collar workers. There were just enough retirees to remind people that not everyone in the world was between the ages of twenty and thirty-five. Here and there you could find a cantankerous neighbor or an intriguing eccentric. It was a yeasty social mix. (Racially, however, it was white. Like almost every planned development of the day, Pittsfield Village used a standard lease form stating the project was limited to members of the Caucasian race.)

It seems incredible that only thirty years ago our society and its regional styles were as yet so unhomogenized that a young Pittsfield resident in medicine from California could eye a colleague from the East dressed in the lean J. Press-Brooks Brothers style and ask, "Why does that guy buy all his clothes too small for him?" The easterner, for his part, wondered if all Californians "dressed like Bing Crosby."

Many families in the Village felt poor during those early days as they scraped along on incomes derived from GI Bill benefits and some part-time work. But none was badly off in any real sense. The Village management has always screened applicants closely to determine their ability to pay the rent. In cases where there seemed to be a problem, they required that leases be countersigned. They do so today. The result was that some residents who were technically poor nevertheless clearly had the habit of wealth. It showed in the way they dressed, in the way they furnished their apartments, and in the kinds of cars they drove—all of which suggested substantial subsidies from home. What else could you think when a medical school family moved in and the young wife summarily ordered the removal of the set tubs in the basement. "I always send the wash out," she explained. Then she called in a decorator and had him turn the basement into a recreation room.

Charles Noble was a man of sophisticated taste and generous spirit, and he was lavish in apportioning the sixty-three acres on which Pittsfield Village stands. He arranged the two-to-six-unit buildings around enormous grassy courts, some of them several acres in area.

In spite of the visible differences in income levels among tenants, there was seldom a spirit of competition between them. People merely marvelled at one another's lifestyles. People-watching in the Village always provided the fascinations of living soap opera. For years neighbors watched the progress of a shaky marriage by keeping an eye on a certain couple's roof. When the husband moved out, he took the television aerial with him. When he moved back in, he put it up again.

One learned in the Village not to assume one's own concerns were shared by others. A resident with a lively interest in politics volunteered to canvass the Village in 1952 and asked a female respondent about her husband's party leanings. "I really don't know," was the reply. "It's just never come up." Everyone collected "young bride" stories, too. The most celebrated of these was the one about the rich young Pittsfield bride who wept when she burned the dinner. "You have to understand, it's especially hard for me," she sobbed. "I've never even *seen* raw food before."

One particular tenant outclassed all the rest. Prince Andrei Lobonov-Rostovsky, a professor of history at the University, had been a member of the Imperial Guard in Russia before he made good his escape during the Revolution. The Lobonov family of which he was a part could be traced in an unbroken line back to the ninth century. To him, the Romanoffs were mere upstarts and social climbers. A loveable, brilliant, and versatile man, Prince Lobonov-Rostovsky was also notably eccentric. Deeply interested in the spirit world, he held seances right there in his Pittsfield apartment, where occasionally, for variety, he also performed feats of levitation or sat down at the piano and tossed off a weighty number with professional skill and aplomb.

The buoyant optimism of people picking up their lives again after the delays the war had imposed on them accounts for some of Pittsfield Village's spirit in its early years, but it doesn't account for the fact that that spirit persisted well into the sixties. To some extent it is still present today. The Village's physical characteristics still encourage house pride and neighborliness, but changes in our society in recent years are clearly reflected there, too. Whereas almost every unit once housed a married couple,

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plenty of less formally linked couples live there now, along with many singles. Once there were two and a half children per apartment, but today the figure is closer to half a child per unit. In the old days, one car was parked in front of each address; now there are more often two parked there plus, in some cases, a boat. Fifteen years ago on a walk through the Village during the day, you saw hundreds of children driving their sidewalk toys up and down along the streets. Their mothers lazily took in the sun or gathered to gossip while keeping an eye on their offspring. Today almost all the women who live in the Village work. "I sometimes think only doctors' wives stay home with their kids anymore," an older resident observes plaintively. Today's Village is quieter.

In all the years of its operation Pittsfield Village has had only two managers: Rex Perrin until 1965 and Robert Scott, who took over then and is still on the job today. Strong and conscientious management has always been a feature of the operation. The rental agent takes care to place tenants with sensitivity. She does not place people who work at night and must sleep during the day next door to boisterous tenants. She knows who the occasional cranky tenants are and takes care to surround them with easy-going types as best she can.

Upkeep is a high-priority concern at Pittsfield Village. New roofs went up on all units recently, and outside painting is kept up on a strict schedule. Gloria Ball, whose husband, Tom Ball, Jr., headed the paint crew for many years before his death, thinks the place doesn't look quite as spiffy as it once did, and she is right. In general, though, Pittsfield bears its thirty-eight years lightly. The workmen responsible for upkeep and repair have remained on the job even longer than the two long-term managers. Carpenter Lloyd Turner, known to all generations of Pittsfield residents, still works there. Well into his eighties, Lloyd makes new bifold doors for the closets. Tony Skodak, the electrician, worked there for decades until his death not long ago. Russ Schouwenaar, the plumber everyone remembers, only recently retired after working in the Village since it was built.

The Village still has a sixty- to ninety-day waiting list, and vacancies never exceed three-tenths of one percent. Those few are accounted for by the normal turnover time between tenants, during which the apartments are completely repainted inside from the basement up. Old-timers will be pleased to learn that the stoves now have oven controls on them, frost-free refrigerators have replaced the originals, and bathrooms are gradually being modernized to eliminate those old war-time plastic tiles that kept falling off. There are still no dishwashers or garbage disposals, but judging from the continuing demand for Village apartments, many people consider this a minor matter.

"We have wonderful tenants," manager Robert Scott reports. "We return 95% of all security money. People really take good care of their places. Most of them leave here to go to homes of their own. They are beautiful payers! Only occasionally someone has a little temporary difficulty coming up with the rent. In those cases we work out a plan with them to tide them over."

Rents have, of course, risen. The two-bedroom inside unit that cost $63 in 1950 had gone up to $117 by 1966. It now rents for $295. Tenants pay for their own heat. The original furnaces, with their cast-iron fireboxes that were all converted from coal to gas by the fifties, still work just fine.

"The kinds of people who live here haven't changed much over the years," Scott says. "We have graduate students, hospital personnel, medical and dental stu-

dents, retirees, and a few blue collar workers. One problem we have is new. We have to ask that couples who move in both sign the lease whether they are married or not. That's because of the higher probability today that they'll split up while they are here. One of the continuing nuisances we face is the changing of the locks on the apartments when these break-ups occur under less than friendly circumstances."

The Village is presently owned by the Semler family of Detroit. It has changed hands several times since it was built, but it doesn't show the tell-tale signs of neglect often seen on property used in the depreciation game. Once or twice a new owner-group has been tempted to make major changes. There has been talk of turning the apartments into condominiums, which would alter the character of the Village population drastically. Tenants who have lived there have always been interested in a two- to four-year stay, and few of them have been in a position as yet to buy any property at all. The Village's low population density has stimulated some discussion along the lines of putting up high rises at one end and giving over part of each court to off-street parking, both horrifying ideas to people who love the place. So far nothing has come of these plans. Pittsfield Village will probably be around in its present form for a while yet.

A bulletin board in the rental office is crowded with notes from satisfied tenants who take the trouble to thank Pittsfield's management for its part in making their stay there a pleasant one.

On the wall in the office is an architect's drawing showing a view looking south on Pittsfield Boulevard. It is signed "Charles Noble, architect." He deserves a lot of credit, too. □

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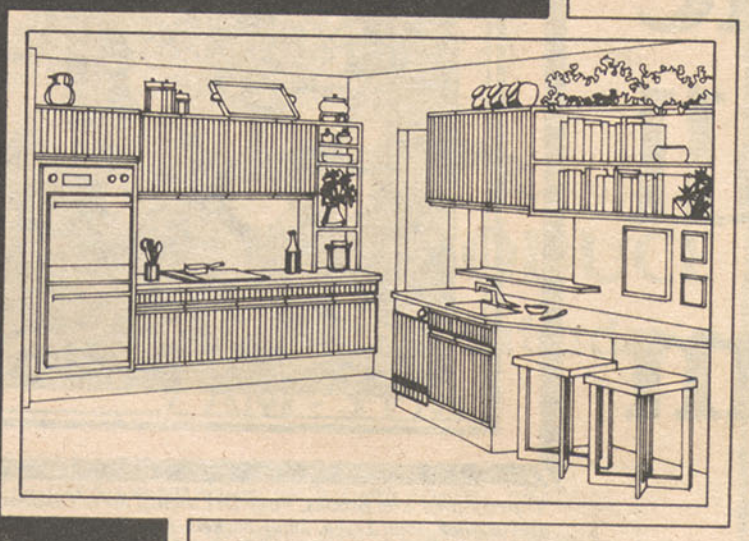

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The Earle Softball Team

Top row (l-r): Ron Brooks, Peter Di Lorenzi, Steve Goldberg, Jamie Dansiker, Brian Mitchell, Jenny Visconti, Wendy Frey, David Rock, Paul Teska, Doug Nickels, Liza (baby), Jim Robert. Front row (l-r): Jody Mitchell, Barbara Wilson, Annamarie Armstrong, Maria Haidler, Phoebe Rentschler

How idealistic egalitarianism fared in the Co-Rec League.

By PETER YATES

Softball, which is played every summer by several thousand Ann Arborites, comes in a variety of guises. Fast pitch softball is, like baseball, a pitcher's game, where one player can control the outcome, winging ninety-mile-an-hour pitches over the corner of the plate. Then there is slow pitch, a hitter's game, where the ball floats in on a lofted arc and batting averages of .600 and .700 are common. Finally there is the game called Co-Rec softball in which at least half the players must be women and must be interspersed with men in the batting order. Co-Rec teams are generally thought to be less intense about the game, to play without concern for winning or losing. To find out how this worked in practice I decided to follow the fortunes of the Earle team, which plays in the Monday night Co-Rec league, sometimes referred to as the "restaurant league." Monday night, being a slow night in the restaurant business, is the favored time for restaurants to field teams.

Catching up with the Earle team close to mid-season, I find them winless and confused. In the parking lot at Buhr Park I meet David Rock, one of the Earle players, who is on his way to the evening's contest. Rock is a dark-complected, muscular fellow in his mid-thirties. He takes his softball seriously and chafes at the self-imposed ideology of his team—an ideology that severely handicaps the Earle's chances of winning games. The Earle softball team, Rock explains, was formed with the notion that everybody on the team would play an equal amount. This egalitarian principle, Rock finds, is being practiced with awful regularity. The strong players have to step aside for the weak even in the middle of a closely-fought game.

The teams the Earle plays against tend not to follow the same principles. They keep their best players in the game until they are well out in front, only then allowing the substitutes to make their token appearances. Another handicap for the Earle team is that its members have not been vigorously recruited. The Earle players, for the most part, work at The Earle, while the players for the league-leading Star Bar, to take just one example, have been carefully selected for their softballing skills. Rock is one of the owners of The Earle and the general manager of Midwest Natural Foods, and he is always called Rock by his team-mates. Rock says that they have already lost several games because Doug, the manager, put the bench in at the game's halfway mark. Rock, who has more Woody Hayes in him than Adlai Stevenson, would clearly run the team differently, but he goes along with the team policy without undue complaint.

This particular June evening the Earle is to play against the UMC Co-op. UMC stands for Upper Middle Class, but the team, sponsored by the Lawyers Co-op, is usually referred to as the Legal Eagles. The team does indeed boast of several lawyers, among them Denny Hayes, who, with his expanding midriff, has clearly worked hard over the winter developing the softball player's ideal build, of which more later. Another Legal Eagles is Harold Kirchen, the Willie Mays of Ann Arbor Co-Rec softball. Harold, a tall, loose-limbed, very casual-looking man in blue jeans, makes spectacular tumbling catches as a matter of course and hits line drives to any part of the

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field. Talking of Harold, David Rock says that he has watched him play for ten years and has never seen him not hit the ball hard.

The Earle team does not play well against the Legal Eagles, but somehow contrives to stay in the game. Peter Di Lorenzi, who is food and beverage manager at The Earle, a restaurant specializing in French and Italian provincial cuisine, is said by his team-mates to be in a batting slump. Swinging and missing three pitches way above the strike zone, Peter looks like a French provincial might at the plate. But soon afterwards he makes amends in the field with a major-league grab of a Harold Kirchen shot down the right field line.

The Earle shortstop, Brian Mitchell, is throwing the ball every which way. David Rock explains that Brian usually plays in the outfield, and that outfielders don't make good infielders because they start aiming the ball instead of just rearing back and throwing it. The team has an excellent shortstop, says Rock, pointing at Steve Goldberg, a scholarly-looking man in the outfield, but Steve, The Earle's wine manager, is suffering from a hangover today and trying to hide in right field.

With one inning left to play the score is tied at 10-10, thanks in part to a home run by one of the Earle women, Tari Trethewy, who hit the ball clear over the head of Legal Eagle outfielder Norman Fell. Having a woman hit the ball over your head is one of the major sins of Co-Rec softball. The outfield always moves in on a woman in the certain knowledge that she cannot hit the ball far, and when that certain knowledge is proved false, cries of glee are heard from the women players, followed by mutterings of "chauvinist pig." In the top of the seventh inning (softball games have seven innings) the UMC Co-op scores eight runs and wins the game. I am told that the Earle always gives its opponents one big inning.

The next time I see the Earle play is two weeks later when the opponent is Hackney Blossoms, a team co-sponsored by two Dexter businesses, Hackney Hardware and Blossom's Heating. They are reputed to be one of the strongest teams in the Monday night Co-Rec league. The Earle team is looking a little the worse for wear with several of the team members, including Rock, wearing bandages. The Earle's starting pitcher is Jody Mitchell, who is married to Brian, the errant shortstop of two weeks ago. He is today a more secure presence in the outfield. Jody wears a headband with two

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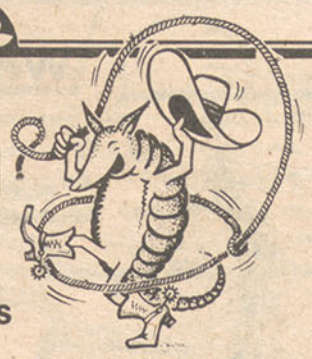

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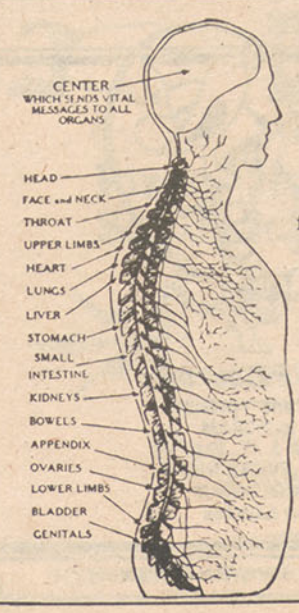
Earle pitcher Ron Brooks

It's warm and muggy in Ann Arbor the evening of July 7. The Earle's opponent is the Star Bar, and the Star Bar players seem to be in a mean mood, having lost their first game of the season the previous week. The Star Bar is thought to be the best team in the league, numbering among their players the Michigan basketball star of a few seasons ago, Steve Grote, who now sells industrial chemicals and does color commentary for U-M basketball games over WUOM. Jody is eager to have Grote pointed out because, she explains, "I want to check out his thighs." But Grote, it turns out, has decided to stay home, resting up for a date later in the evening, a confidante on the Star Bar team informs me. The confidante adds that the Earle team "doesn't rate," and the Star Bar team is holding out several of its better players, giving its second stringers a chance to play.

The Star Bar team that takes the field includes two players who, with their obvious mastery of the softball player's ideal build, make the Legal Eagles' Denny Hayes look like an altar boy. They are very large men with a high proportion of their bulk centered in their midsection. The greatest of all baseball sluggers, Babe Ruth, was a man of massive girth. That this girth might have been part of the secret of his success has been ignored by major league baseball players, but not by those who toil in the nation's softball leagues. Most good softball teams have, at the very least, a first baseman with the distended belly of the inveterate beer drinker. What these players lack in speed—and with the shortened distance between softball bases, speed is not so important—they make up for with their ability to thump the ball over the fence.

The Earle scores a run in the top of the first and limits the Star Bar to two runs in the bottom of the inning, despite a triple by a Star Bar hitter who took his practice swings with a metal donut circling his bat, the kind favored by major league baseball players. Not even Rock has thought of doing this. The game is close through two and a half innings, but then the floodgates open as the two Star Bar beer bellies start hitting the ball to distant parts of the outfield, the fence at Tappan being beyond the reach of even the mightiest hitters. As the score mounts, the Earle players become visibly demoralized, and soon are not even sitting down between turns in the field, convinced that their time at bat will be very brief. With the Star Bar leading 15-3 at the top of the fifth, the Star Bar manager decides to rub a little salt in the Earle's wounds—at least that's the way it looks to me—by bringing in their ace pitcher, Janet Galardi, and denying them even the hope of pointed ears attached to it. She quickly gets the big inning out of the way as Hackney scores six runs before The Earle comes up to bat for the first time. After the first inning Jody, who is pregnant and feeling a little sick, cedes the pitcher's mound to Ron Brooks, the celebrated local jazz bass player whose trio has become a midweek institution at The Earle. Ron, who always arrives at the game late and in his street clothes, pitches with the wristy action of a short order cook flipping pancakes. Some days his pitches arrive with regularity in the strike zone, and some days they don't. This turns out to be one of Ron's good days, and after the calamitous beginning the game is played evenly the rest of the way. Leftfielder David Rock is ribbed throughout the game by several people in the stand who apparently play with David in another league on one of Ann Arbor's best slowpitch softball teams. Rock, with his batting gloves, his furious practice swings, and his taut, coiled stance at the plate, attracts attention at Buhr Park the way Reggie Jackson does at Yankee Stadium. At one point in the evening the Hackney Blossoms load the bases. When a deep fly ball is hit to Rock in left field, the runners tag up but do not move, apparently fearing Rock's arm. "You can run on Rock, Julie," somebody yells at the woman on third, who smiles as Rock raises his index finger in the outfield.



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a rally. Janet is a very graceful sight on the pitcher's mound. She uses her whole body, bending her legs and swinging her arm through about 300 degrees to throw the pitch in a high spinning arc.

In the bottom of the fifth, the Star Bar scores the three runs needed to win the game under the mercy rule, whereby the game ends when one team has a fifteen run lead. With this humiliating end to the game, the Earle team members are subdued as they leave Tappan. Rock says that "it seems that everybody knew the score before we started." Jody complains that she can't even get drunk because she's pregnant.

Next week the Earle team is again beaten by the Legal Eagles, this time 9-3, with the irrepressible Harold Kirchen again doing most of the damage. But the Earle players take this defeat in stride. They are looking forward to next week's game against the Real Seafood Company. If there is a weaker team in the league than the Earle, it is the Real Seafood, the only other team in the league without a victory. "Next week we're going to smash into the victory column," says David Rock. He says that manager Doug Nickels is being more selective in his replacements now, no longer putting in all the substitutes at the halfway point of the game. "When you start losing every week, it becomes really painful," explains Rock, who says that the team should really be playing in the weaker Municipal Co-Rec league, and that they are in the Major Co-Rec league by mistake.

The Earle players are oozing confidence as they gather at Buhr Park on July 21st for the game against the Real Seafood Company. "We had a good practice yesterday, we're going to win" says Jody. Earle team manager Doug Nickels, a onetime Earle waiter and now a full time landscape architecture student and occasional Earle wine steward, is the leadoff batter. Doug, a handsome, athletic man, is possibly the team's best hitter and certainly its best pitcher. Donning the mantle of the absent Rock, who is at a natural foods convention in Chicago, Doug wears two batting gloves as he comes to the plate and slaps the ball to the third base person. She is a woman who, even when she fields the ball cleanly, throws it on such a slow, high arc to first base that she doesn't get anybody out all night. The Earle fails to score in the first, but with Doug pitching for the Earle, the Real Seafood is put down in order, and in the next inning the Earle quickly gets runners on second and third. "The Earle machine will just grind them out," says Peter Di Lorenzi, as Jody's hit drives in the first run, and with that, everybody starts to get hits. Jamie hits and Doug hits and Brian hits and Barb hits, and soon enough, the Earle has a 10-0 lead. Scorekeeper Wendy is singing "Everybody loves a Winner," and Ron Brooks asks, "Is this the team I've been playing on all year? Where have you people been?" In the fifth inning Doug takes himself out and puts Ron Brooks in to pitch. Ron has arrived late, as usual. He's wearing a pair of gray slacks, and, it soon becomes apparent, he's having one of his off days on the mound. Ron, when he is not walking batters, is throwing pitches with very little arc on them, and the Real Seafood quickly scores some runs.

As the opposition gains, the Earle fielders start making mistakes, and even The Earle's usually reliable shortstop, Steve Goldberg, throws two balls by Tari Trethewy at first base. During another game Earle outfielder Jamie Dansiker, always ready with a wry quip, summed up his team's approach by saying, "The other team warms up as the game goes on. We warm down." This is certainly the case this evening. When the Real Seafood closes to within four runs, Doug Nickels goes to the mound to talk to Ron Brooks. Asked what advice he had for Ron, Doug says that he told him to pitch it high and inside. Whether Doug's advice helped, or, as Ron later explained, he only bore down when he had to, thriving as he does on pressure, the Real Seafood rally was stifled, and The Earle emerged with its first victory of the season.

To celebrate the great event, Peter Di Lorenzi offers free dinner at The Earle for all, and the benefits of being an Earle player are at last apparent. For what can the Star Bar offer their stalwarts but free beer and pretzels? One of the Earle team members, Jenny Visconti, who tends bar at The Earle and studies painting at EMU, appears to have dislocated her elbow sliding into a base, but she resists going to the hospital. "I want to go party at The Earle. We won our first game," cries Jenny. She is eventually persuaded to go to the hospital, and the rest of the team heads for The Earle to eat sweetbreads and champignons.

It is a very contented team that eats and drinks until well past midnight at The Earle. As winners will, they recount every hit and every catch, for in a whole long summer this was their first victory. The season had been saved by the win, which was all the sweeter for the many defeats that had preceeded it. Jenny, back from the hospital, catches the tail end of the celebration, with her elbow, which is fractured, all bound up.

That happy night at The Earle would have marked a fitting end to the season, but two weeks later (the game in between is rained out), The Earle once again plays Real Seafood and the second game is almost a repeat of the first. The Earle takes a big lead with confident, enthusiastic play and then holds off a late-inning Seafood rally. Rock is back to share in a victory, and Jenny watches the game with her arm in a sling. After the game several of the players go over to Buhr Park to watch the Star Bar play the Legal Eagles. Steve Grote impresses almost everybody with a home run blast into an adjoining back yard, but Jody, seeing the local celebrity at last, shakes her head. "His legs are too skinny." she says.

Under very dark skies on August 11th the Earle starts its last game, against Hackney Blossoms. Light rain starts to fall after a couple of innings and slowly increases in intensity until the game is finally called off in a downpour. The Hackney team quickly disperses, but an Earle player produces a football and soon Jim, Doug, Peter, and Rock are scampering about in the rain playing football. The Earle women are gathered in the adjoining parking lot, getting soaked as they drink from a bottle of Old Grandad. Jenny is wearing a T-shirt that a friend had made for her. It says, "What the hell, we won our first game." Soaked to the skin, the players adjourn to Fraser's Pub, a favored hangout of the real jocks, to drink a few beers to a team that was, thanks to two victories and two rainouts, undefeated in the last month of the season. □

Earle slugger David Rock

Peter Yates

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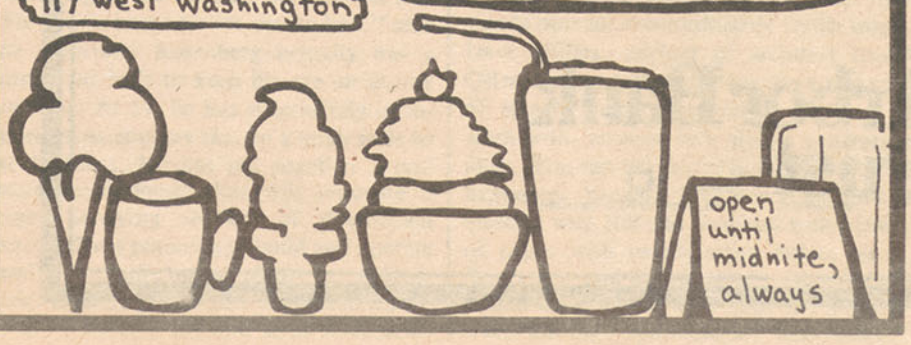

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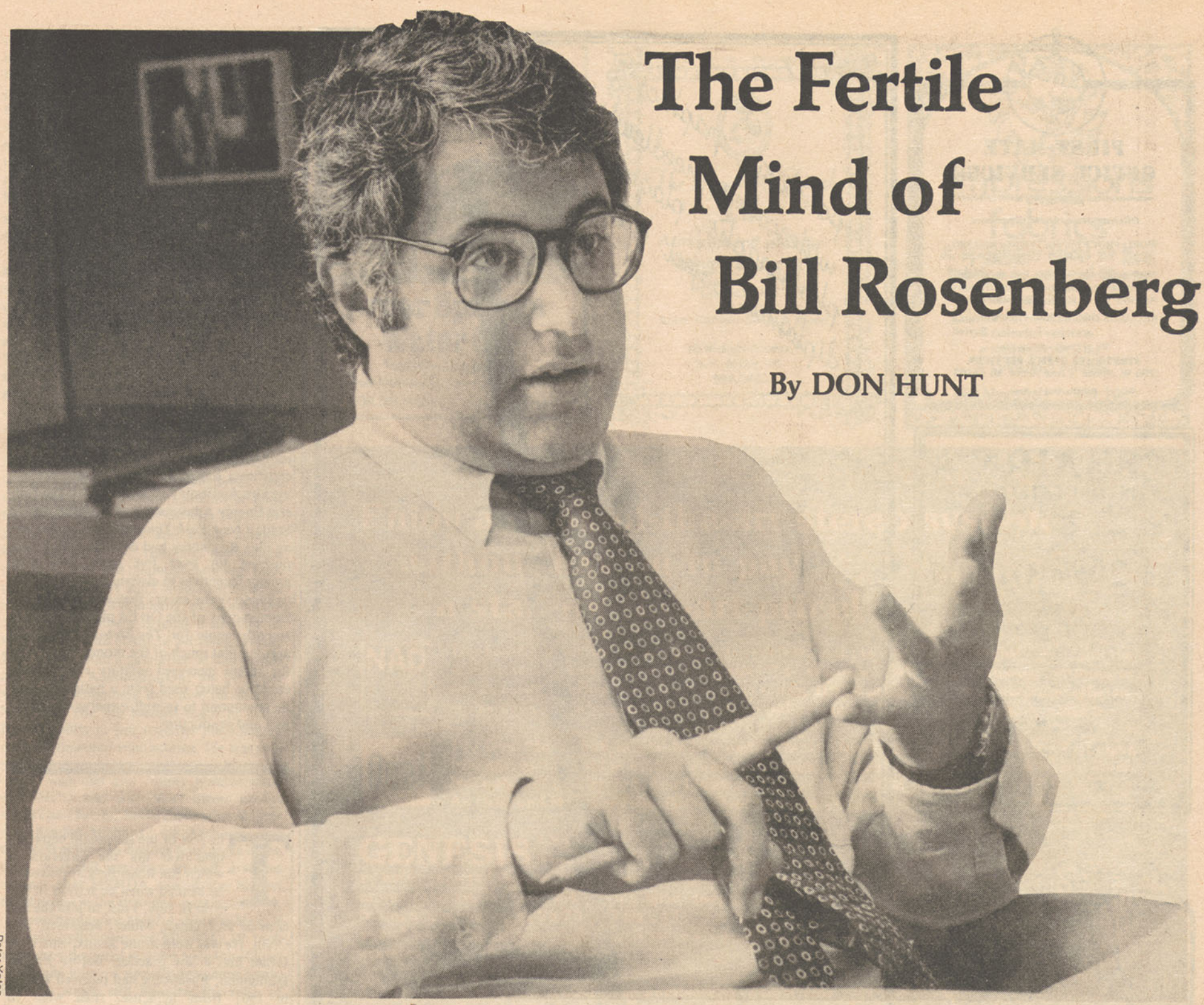
The Fertile Mind of Bill Rosenberg

By DON HUNT



Peter Yates

He's into large-scale central city renovation projects, gasohol plants, cross-country skis, and energy-saving devices. His ideas made him a rising star in government. Now they're making him a very rich man.

Bill Rosenberg is often not in his East Liberty Plaza office, but when he is, he is likely to be dressed informally. A frequent summer uniform is a sports shirt, shorts, and tennis shoes. His garb notwithstanding, Bill Rosenberg is an intense, serious worker. "He always keeps his eye on the ball," says one associate. Rosenberg actually has a number of balls to keep his eye on at any one time. At 39, he has successfully introduced cross-country skis on a large scale to the Midwest. He has put together a real estate development that will renovate a large, decaying section of downtown Detroit. He is planning to build and operate gasahol manufacturing plants on a large scale. Locally he has just submitted a proposal to build a 150-unit apartment complex on top of the city carport at Fourth and William. Although Rosenberg has only been a full-scale entrepreneur for four years, his schemes have already made him a rich man. If he continues at his present pace, he's going to be a *very* rich man.

Behind Rosenberg's success one trait stands out: an extraordinarily fertile mind. Dave Milling, partner of architect David Osler, has worked with Rosenberg and says of him, "He's tremendously exciting to work with, because he's always generating ideas. You can tell you're in the middle of a happening because you don't go into a meeting with Bill and find him with a piece of paper with twenty-seven points on it. You go in and Bill develops twenty-seven points while you're with him. It's an effusive, bubbly, spontaneous happening." Rosenberg's associate, Phil Schonenberg, echoes this description: "He's the type of person who can read a newspaper and give you thirty-five profit-making opportunities and fifteen socially-beneficial opportunities. Ten of these fifty ideas will be very good ones; forty will be absolutely crazy. His particular skill, and the reason I like to work with him, is that he doesn't think up good ideas like at a cocktail party. He thinks up good ideas and he does them."

Rosenberg's ability to translate his good ideas into tangible results is partly attributable to his drive—he admits to being a very ambitious person—but also to his ability to think things through well enough to understand just what has to happen before a project can go. Most of all this involves getting others interested in his ideas: investors, government bureaucrats, business executives. Though at times the pitch of his voice will rise to a whine of impatience when arguing a disputed point, the bulwark of his arguments is not emotions but logic. He bases his positions on facts rather than possibilities. As a result he has a strong track record for being right. This year alone his firm has negotiated deals resulting in $34 million worth of housing construction in cities ranging in size from Chicago to Allentown, Pennsylvania.

Given the poor current economic climate for building housing, Rosenberg's ability to finance that much construction is a remarkable feat. It is even more remarkable because he only began as a developer four years ago. Before then he was a senior energy official in the Ford Administration,

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a position he resigned when Ford lost to Carter in 1976. His success in both the private and public sector is the result of a penchant for innovation combined with a careful, pragmatic style. "I'm very risk aversive," he says, "in terms of putting up cash and signing obligations before I know a project is going to work. I'm not a speculator *at all.* The basic risk I have is the time and energy I put into a project."

Bill Rosenberg's office is in East Liberty Plaza, two old downtown commercial buildings that have been renovated to house chic shops and offices. His windows look out across Liberty to the new Federal Building. His office is spare and modern, with interior walls of glass and an exposed central stairway leading to a second level. Only three people work there: Rosenberg; his associate, Phil Schonenberg; and their assistant, Carolyn Lepard. Instead of sitting at a traditional desk, Rosenberg has a circular conference table with comfortable chairs around it. Tokens of interests and accomplishments cover his walls. The largest is a certificate signed by Gerald Ford appointing him Assistant Administrator of the Federal Energy Administration. Another frame holds a *New York Times* editorial endorsing an idea Rosenberg had developed and been pushing for over five years: providing greater incentives to electric and gas utilities to conserve the energy they sell. Nearby is a framed copy of the Op Ed piece Rosenberg recently wrote for *The Detroit Free Press* arguing that much of the money being used for recent increased military expenditures could be better used from a national security standpoint to subsidize energy conservation and production.

The role of the successful entrepreneur was not the direction in which Bill Rosenberg appeared to be headed when he arrived in Detroit in July, 1965, to join the law firm of Honigman, Miller, Schwartz, and Cohn. He was born in the Bronx, where his father had a law practice. Before joining Honigman, Rosenberg had received a B.A. in 1961 from Syracuse, then went to Columbia, where he earned both a law degree and an M.B.A. At Honigman he specialized in real estate and industrial revenue bond financing. Even back then his entrepreneurial talents surfaced. He happened to be interested in cross-country skiing and noticed after moving to Detroit that this type of ski was hard to find in the Midwest. So he got together several partners and bought Raupp Campfitters, then a small retail camping supplies store in Southfield. His idea was to expand the single store into a chain which would sell cross-country skis along with camping and backpacking equipment. The idea worked. Today Raupp Campfitters stores are found in Royal Oak; Lansing; Elmhurst and Evanston, Illinois; and Ann Arbor. With gross sales of between seven and eight million dollars a year, Raupp Campfitters has become one of the world's leading retailers of cross-country skis.

What might have been a fairly ordinary career in a large law firm ended in 1969 when Michigan Governor Romney resigned to become Secretary of the newly created Department of Housing and Urban Development. Lieutenant-Governor William Milliken then became governor, and one of the people he asked to scout for new talent for his administration happened to be a member of Rosenberg's law firm. Milliken's talent scout persuaded Rosenberg to join the Milliken Administration as deputy

director of the state Department of Commerce. It was a difficult decision for Rosenberg because he was close to becoming a partner in his law firm. But the Commerce Department deputy directorship was a job which, he was told, could be a stepping stone to a higher state position. With this in mind, he took a plunge into the public sector and moved his family to Lansing. What he thought would be a two or three-year stint in government service ended up lasting eight years.

Rosenberg was 28 when he assumed the state deputy director post. His principal responsibilities were over banking, securities, and housing legislation. One of his duties was to sit in on the meetings of a newly-created agency called the Michigan State Housing Development Authority (MSHDA), whose function was providing mortgages for people who were being priced out of the housing market. (MSHDA projects in Ann Arbor so far are Parkway Meadows, a mixed senior citizen and family project on Nixon Road; Mill Creek, a townhouse development off Stone School Road; and the senior citizen project about to be built near Briarwood.) When MSHDA was formed in 1969, planners and social workers were appointed to run the new social program. But for months nothing happened because the staff lacked expertise in the crucial area of financing. In his advisory capacity, Rosenberg offered a number of suggestions in an effort to get things going. Finally, less than a year after he had joined the Milliken Administration, the governor appointed Rosenberg executive director of MSHDA. The job seemed made to order for his ability to put together the complex parts of financial transactions. He was in a position to work out agreements with developers, with city and county governments, with HUD and with Wall Street underwriters and banks. In the three years Rosenberg headed MSHDA, the Authority lent out $600 million to finance mortgages in the state. And this was done in such a sound manner that MSHDA earned the highest bond rating in the financial marketplace.

Rosenberg is not bashful about talking of his accomplishments at MSHDA. "I took an agency designed to solve social problems and made it into a socially-conscious bank, but one which still went by the rules of making loans that didn't go bad." As MSHDA's director, he used maximum leverage to strike the best deals for the state. "I wasn't scared of the bond underwriters and their lawyers, so that when they came to town, we negotiated the deal *we* wanted, one that gave us the level of discretion we needed for our social policies."

He also streamlined MSHDA procedures so that developers, for whom time is of the essence, could get their financing assured quickly. On the other hand, he insured quality control by requiring good architectural design and by delaying final payments to developers until their projects were completed and totally operational.

Democratic legislators complained that MSHDA wasn't loaning money to the very poorest people in the state so that they could buy houses. Rosenberg's response was blunt: "I told them, 'Unless you put up the money to back risky loans, we're not going to make mortgage loans to people so that they can default on them. The numbers have to work, and people have to be able to pay back the loans.' We were saying to the legislature, 'Be realistic.' I had some pretty good fights on that issue."

Rosenberg also had a chance to show his ability to wheel and deal as MSHDA director. When I.T.T, through their Levitt subsidiary, decided to enter the field of modular home construction in the early 1970's, their officials told Rosenberg they were interested in getting financing for

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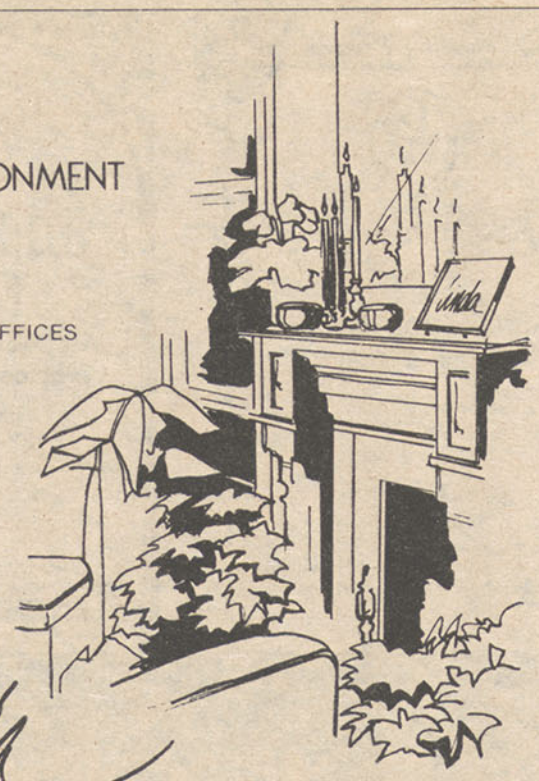

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building houses from MSHDA once they had built their plant in Toledo. Rosenberg told them, "Fine, but you've got to build your plant in Michigan if you want to work with us." He recalls, "They howled about that, but when push came to shove, I.T.T. built the plant in Battle Creek."

In 1973 Governor Milliken again promoted Rosenberg, this time to chair the powerful Michigan Public Service Commission, the agency responsible for regulating the state's gas, electric, and telephone utilities. The appointment to this politically-sensitive job required the approval of the Democratic state legislature. Rosenberg was approved in part because he had no track record in the utilities for Democrats to object to. But by the time he left the PSC, Rosenberg had Democrats so riled up that gubernatorial candidate Sandor Levin said the first thing he would do if elected was to fire William Rosenberg. The fireworks were about setting utility rates, which is entirely the responsibility of the three-member PSC board. In the Democrats' view, Rosenberg was too sympathetic with the state's giant energy utilities. From Rosenberg's perspective, the Democrats (in particular Attorney General Frank Kelly and PSC member William Ralls) were playing politics with the complex task of determining fair utility rates. It seemed to him that they were against utility rate hikes no matter what, even though energy prices and interest rates and thus the cost of doing business were increasing greatly. The confrontations between Rosenberg and the Democrats were often acrimonious. "It was a nasty business," Rosenberg recalls. But after many court battles, the rate hikes stuck which he and his Republican colleague on the PSC had approved, even though the Democrats mounted a full-scale investigation of PSC rate approval procedures.

Perhaps the most significant innovation Rosenberg made as head of the PSC was about energy conservation as it relates to the energy utilities. "When I came to understand how the utilities work," he explained, "I came to realize that conservation was the best investment they could make, that it was cheaper to buy back a wasted kilowatt than it was to buy a new one. I developed the idea of 'attic gas,' the idea being that gas conserved by insulating attics is just as salable as new gas pumped from the ground." Even though the idea was sensible, the utilities didn't accept it with enthusiasm. "We got into a big fight with the utility staffs, who said that the business of utilities was to sell energy, not to conserve it. The way I saw it, the business of a utility was to provide an efficient energy system. And if it's more efficient for them to make investments in conservation than it is in supply, then conservation makes more sense. We did a lot of studies on it, and the numbers are just clear as a bell." Ultimately Rosenberg's ideas prevailed. Michigan is now a leader in the area of conservation efforts by utilities, including energy audits, consumer information, and loans for insulation. But Rosenberg, in his later federal energy post, was unsuccessful in getting Congress to adopt the idea of requiring the energy utilities to conserve by allowing them profits on the energy they save. Only now is Congress set to adopt the idea Rosenberg came up with over five years ago.

In 1975, Rosenberg got a call from Frank Zarb, head of the Federal Energy Administration, the precursor of the Department of Energy. Acting on a recommendation of U-

Peter Yates

Rosenberg at home: "When I get home," he says, "I forget about work. I don't even take my briefcase."

M Professor Paul McCracken, Zarb wanted Rosenberg to come to Washington to serve as his Assistant Administrator for Energy Resource Development. Rosenberg took the job. At that time the nation's energy problems were becoming increasingly acute. Rosenberg and his staff of 300 had the awesome task of developing national policies on how to encourage a greater amount of energy production for the nation. Rosenberg was suddenly plunged into projects as diverse as the Alaskan pipeline and solar energy research. He had to think through issues ranging from financial incentives for energy developers to how best to use the nation's vast coal reserves.

Rosenberg's one and one half years as a top federal energy official were hectic. He not only had to develop good ideas, he had to present and defend Ford Administration policies before Congress. "You have no time to yourself," recalls Rosenberg of his time in Washington. "I used to go to the office at 7 a.m. and get home no earlier than 9 p.m. I had an appointments secretary and a regular secretary. My appointments secretary was working full time just to arrange my schedule to meet the demands of people in Congress and the White House. I came in at seven in the morning so I could meet with my staff for an hour, because beginning at eight, every fifteen minutes I had another meeting until five. Most of these meetings weren't involving things I had to be directly responsible for, but something someone else needed my input or agreement on. Then at five I could start doing the work I was directly responsible for. Inevitably it was a six-day-a-week routine, sometimes seven days a week. It was exhausting."

Rosenberg's energy job lasted until President Ford lost the election to Carter and a whole new crew came in to head the federal bureaucracies. During his lame duck period through early 1977, Rosenberg had a number of job offers. He could have become a partner in a prestigious Washington law firm. He was being considered for the presidency of a large eastern electric company. He was asked to be head of a savings and loan company.

After a good deal of deliberation, he decided to decline all such offers and go into

Peter Yates

business for himself. "I wanted to be an entrepreneur," he says simply. He formed a real estate development firm with his deputy at the F.E.A., John Freeman, an M.I.T. graduate with a Harvard M.B.A. Freeman runs the Washington office of Rosenberg, Freeman, and Associates. Rosenberg and his wife, Mary Beth, decided they wanted to move to the Ann Arbor area, partly because she is a Michigan native and likes to live in the country, and partly so that Rosenberg could be close to his three children from his first marriage. He set up an office in East Liberty Plaza in 1978.

Rosenberg and Freeman did not exactly enter the business world on a shoestring. They negotiated a deal with a large Boston real estate development firm, Continental Wingate Company, which specializes in housing development under government-assisted programs. Continental loaned Rosenberg-Freeman a million dollars in venture capital. As partners, the two firms would split all profits 50-50.

Rosenberg's four-year-old development company has more than justified Continental's faith. "We paid back the million-dollar loan a long time ago," he says. Their specialty has been converting older urban buildings into apartments. In Bay City a hospital is being converted into 180 apartment units for the elderly. An old school on Boston's Beacon Hill will become a 35-unit apartment. A 19th-century factory in York, Pennsylvania, is being converted into housing. Other projects are underway in Grand Rapids, Toledo, Detroit, Saginaw, and Allentown, Pennsylvania.

The key to Rosenberg's success is in getting government subsidies and financing for these developments. He and his partner have a knack for making creative use of what for most developers are forbiddingly restrictive bureaucratic regulations. Rather than fight with H.U.D. bureaucrats or seek loopholes to circumvent federal regulations, they try to get federal, state, and city officials interested in what they are trying to do. Explains his associate, Phil Schonenberg, "One of the reasons he can deal in such an innovative way with government subsidies is that he doesn't get bogged down in technical detail. He's content to know the program's intent."

Rosenberg describes his development firm this way: "We're wholesalers in the sense that we work with local developers. We take on projects that don't work up front and change the ground rules in concurrence with everybody involved—the lenders, the builders, the city, state, and federal agencies. We very rarely do the cookie-cutter type of development. Therefore we rarely have competition with other developers. The real problem is making the numbers work."

Rosenberg's apartment proposal for the Fourth and William carport *has* run into some competition, in fact. Developer Dennis Dahlman has a similar idea. Rosenberg's proposal, offered in conjunction with the architectural firm of Osler and Milling, would add four levels of parking and be twelve stories high, with a hundred one-bedroom and fifty two-bedroom apartments. The project is fairly iffy because of the difficulties in getting federal funds for a town like Ann Arbor, but if both development groups stick with their proposals, City Council will have to choose between them very soon.

A good example of the kind of negotiating at which Rosenberg excels is the joint venture he established with Detroit Renaissance, the non-profit corporation behind the Renaissance Center, to convert some large old Detroit office buildings into apartments. One consequence of Renaissance Center has been to drain much of the vitality from Detroit's downtown office

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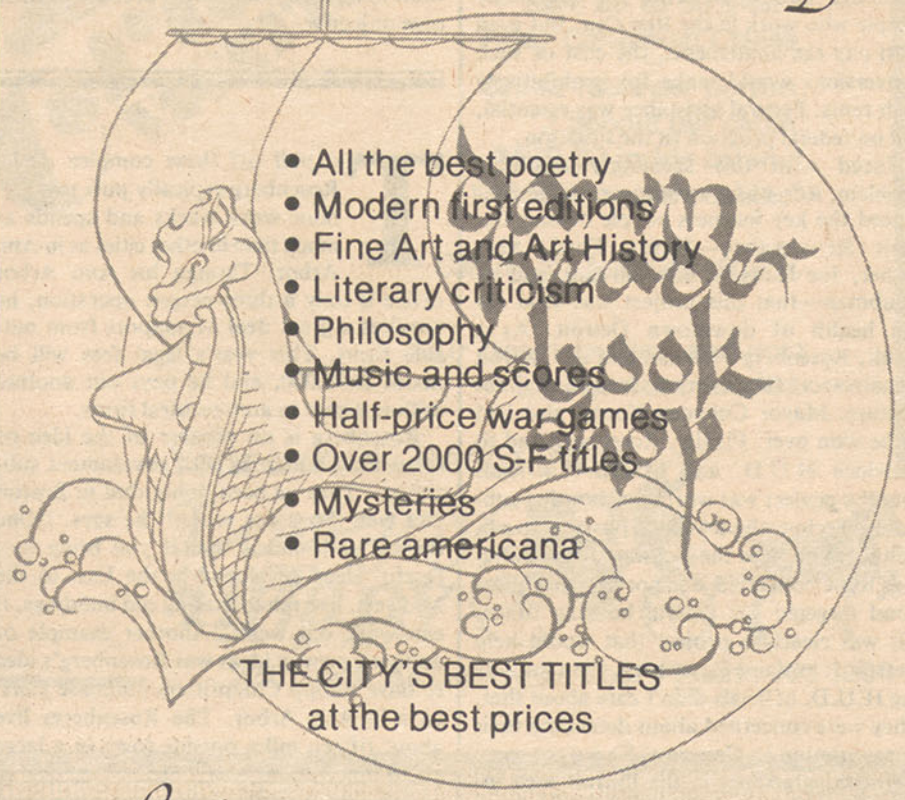

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area. Many top firms have abandoned their offices in the old Detroit skyscrapers for the Ren Cen, leaving once-plush office buildings half empty and rapidly deteriorating. Rosenberg's solution to this increasingly grave problem is to convert the old office buildings into apartments for the many people who work in the Ren Cen. But even with city tax abatements, the cost of such conversions would make for prohibitively high rents. Federal assistance was essential, but no federal program fit the situation.

Faced with this seemingly insoluble problem, Rosenberg went to work. He convinced the key business people behind Detroit Renaissance—Henry Ford, Max Fisher, Joe Hudson, Bob Surdam, and Al Taubman—that this project was vital for the health of downtown Detroit. As a result, Rosenberg-Freeman and the Detroit Renaissance Corporation formed a joint venture. Mayor Coleman Young also had to be won over. Finally, Rosenberg had to convince H.U.D. and MSHDA officials that the project was worthy of housing subsidies. Technically it wasn't possible to obtain them because the location of the buildings to be converted was not in a neighborhood targeted for federal housing funds. "It was clearly a project that would help Detroit," explains Rosenberg, "but initially the H.U.D. officials didn't care about that. They were concerned about defending their appropriation to Congress. So we got some of the congressmen in the Detroit area involved, and we got a senator involved, and we got the state involved. Part of the key was in advising Coleman Young to call the White House and providing his staff with talking points." In the end, H.U.D. came around, and the giant project is under way.

Such maneuvering may sound Machiavellian on the surface but a key to Rosenberg's ability to influence others is his ability to take into consideration the interests of everyone involved. "You don't get a Coleman Young to work on a project until you've convinced him it's in his best interest to want to do it," comments Rosenberg. "You've got to have enough people who want to do it for *themselves* because of their *own* objectives."

To pull off these complex deals, Rosenberg typically puts in sixty-hour work weeks and spends as much time in other cities as in Ann Arbor. Though his Ann Arbor office is only a three-person operation, he requires a great deal of support from outside firms. This year's legal fees will be about $600,000, and he pays out another million a year to architectural firms.

Rosenberg is no pioneer of the idea of renovating buildings with government subsidies. "They've been doing that in Boston and New York for years," he says. "One thing I've found is that if you bring successful ideas developed in the East to the Midwest, like rehabilitating old buildings, it can work out well." Another example of applying proven ideas was Rosenberg's idea to have Raupp Campfitters purchase Hertler's in Ann Arbor. The Rosenbergs live about fifteen miles outside town in a large and elegant 1870 house on North Territorial Road originally built to lodge stagecoach travelers between Detroit and Lansing. On their fifteen acres of land they have seven cats, two dogs, a goat, three horses, and a large garden, all of which led Rosenberg to become a frequent and admiring patron of the popular downtown garden supply store. At his instigation, Raupp bought Hertler's from Mark Hodesh last year. His plan is to create a chain of Hertler's in midwestern cities which will combine Hertler's present offerings with energy-saving products. He reasons, "Most people in the Midwest heat with gas; most in the East heat with oil. The price of oil has gone up faster than gas, so Easterners are five years ahead of us here in energy conservation. You can find stores in the East that carry extensive lines of energy-saving devices. The Hertler's stores are going to be a one-stop place in the Midwest for energy conservation: from wood stoves, to what you do to make your boiler more efficient, to what you do on your sink to reduce the flow of hot water, to solar devices. There's plenty of room to expand in the area of energy self-sufficiency."

Rosenberg's background in the energy field and in getting government subsidies has given him the idea for another entrepreneurial project, one which may be the most ambitious and lucrative of all his ventures: creation of gasohol plants. "I think that's a whole new industry, and the skills my partner and I have developed in dealing with the government and private side, with financing and construction activities, are made to order for that sort of thing. The plants will be built the same way that government-assisted housing is built. Congress just passed a massive synthetic fuels program. They'll provide loan guarantees much like FHA does on housing. We will arrange the whole thing much as a developer does a housing project. What you do is take corn, which is composed of starch and oil and protein, and you convert the starch to alcohol and feed the remaining oil and protein to cattle. The key is in disposing of the byproducts efficiently. Assuming you have an effectively designed plant, your business operation is a function of buying the grain and selling the alcohol and byproducts for a profit."

Beyond the gasohol venture, Rosenberg isn't sure what the future holds. He tends to plan in four-to-five-year spans, and he has plenty on the drawing board for the next few years. He has no burning ambition to get back soon into the public sector, though he maintains an active interest in public policy. *The Washington Post* is delivered to his home daily, and once a month or so he reads through them, keeping up with events and looking for ideas. For the time being he seems very content cooking up ideas and seeing them through to fruition. "I like being an entrepreneur," he says. □

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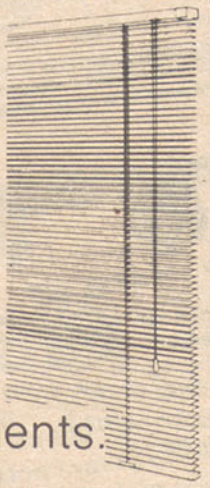

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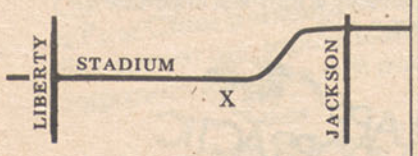

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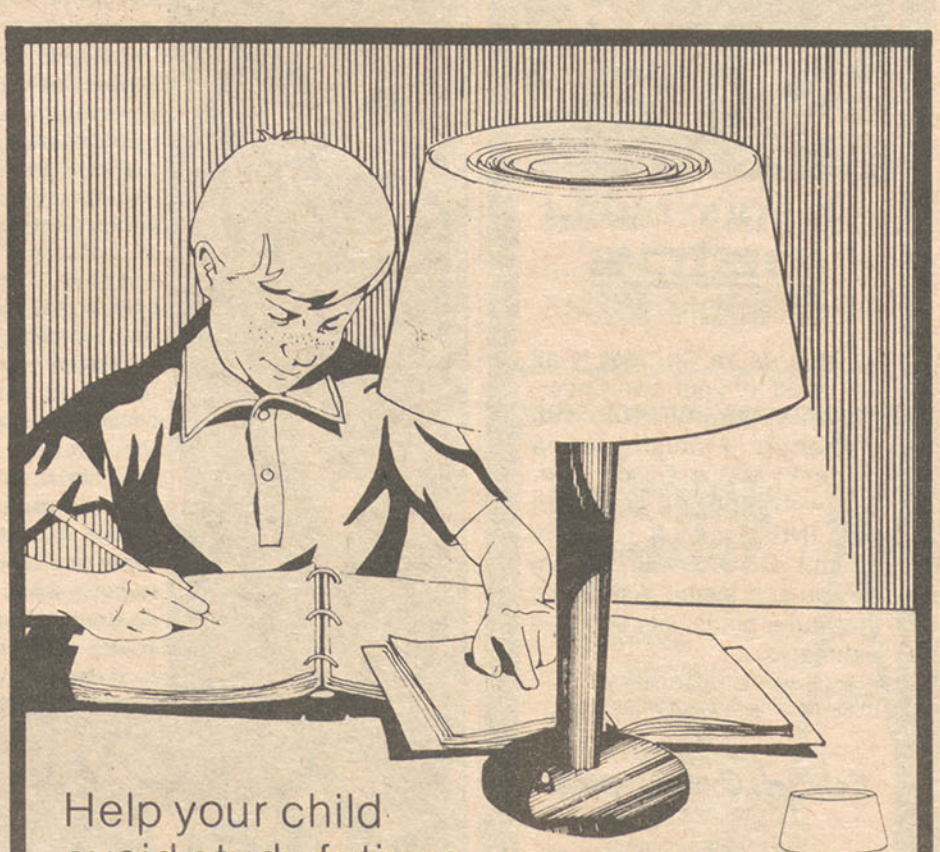

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SCHMI

16,000 square feet crammed with antiq dealer one of the cou

By SUSAN ISAACS

One of the largest dealers of European antiques in the U.S. happens to be just a few miles east of Ann Arbor on U.S. 12.

Schmidt's Antiques may not look like much from the road. It consists of a low-slung cinderblock structure with dusty windows, a barn, and a large metal shed, which together provide 16,000 square feet in which to cram antiques.

Two generations of Schmidts have done business there since 1939. They can provide you with portraits of instant ancestors, baronial breakfronts for houses with 12-foot ceilings, molds for three-foot cookies, enough antique clocks, it seems, to keep whole cities ticking, and all the Staffordshire dogs your heart could desire.

A strap of sleigh bells on the door signals your arrival as you enter the main shop. The old brown-and-white linoleum floors are scratched and scuffed with forty years of walking and the comings and going of countless pieces of heavy furniture. Along the windows facing U.S. 12, china figurines, opaque painted-glass vases, cranberry glass and small panels of stained glass are set out neatly in sections. Cabinets along the inner wall house Wedgewood teapots, vases, biscuit jars, and bowls in deep and pale blues and soft greens, all with friezes of white figures marching around their circumferences.

If the building seems somewhat shabby, the housekeeping is not: brass candlesticks seem newly polished, china services freshly dusted. The satiny wood surfaces of the 18th and 19th century dining tables, breakfronts, and chests reflect back your image. It can take a good half hour to fully absorb the contents of the room. Tables are set with china, curio cabinets filled with vases and small figurines, buffets topped with marble-and-gilt candlesticks and matching clocks. Overhead, from the ceiling padded with plastic-sheathed insulation, hang more panels of stained glass and an occasional small brass chandelier.

An even larger selling area is back in the cavernous rear shed. A labyrinth of still more tables, sideboards, and chests (most less fine than those in the front room) fills two-thirds of the room. Things are a bit dustier here, and touching the dishes, vases, and pitchers set about everywhere may leave an occasional smudge on your fingers. On the wood-paneled south wall of the room hang dark paintings of someone's forebears. Heavy chandeliers of brass with crystal ropes are suspended from the high ceiling with its corrugated sheets of insulation. At the far end of the room are aisles of tall armoires and cupboards, and a row of shelves filled with odd parts for samovars, china canisters marked "Sucre," "Miel," and "Farine," and stacks and stacks of dusty old paintings and frames. Often in this corner of the room, there are parts of old ships — bells, bra and even, on a recent visi steering wheels mark d with a at the center. Schm t's is a know about if you ke the oddball in antiques. once ren a whole grouping of chairs an from antlers — perfect decor Transylvanian hunting lodge.

The old red barn houses a clocks, their workings over Bond, the clockmaker empl midt's. Another part of the b to storage of those chairs w the main building's 16,000 s showroom space. □

Schmidt's is a browser's parad nurture the illusion that y moment come upon precisely you've been seeking. Several dealers have pointed out that of decorative pieces, middl tiques, reproductions, an collector's items make it a g the buyer who likes antique can't afford the prices top- fetch. Although you can buy seven days a week, and 75% business is done this way, a try to buy is at the monthly the first Saturday of each m Friday preceeding it. Upcom September 5 and 6.

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hips — bells, brass quadrants, n a recent visit, two huge ls marked with a gold "HMS" Schmidt's is a good place to if you like the outside or the tiques. I once remember seeing ping of chairs and settees made — perfect decor for your basic n hunting lodge.

d barn houses a collection of workings overseen by Bob lockmaker employed at Schner part of the barn is devoted those chairs which overflow lding's 16,000 square feet of ace. □

browser's paradise, a place to illusion that you may any e upon precisely the treasure seeking. Several area antique pointed out that its inventory e pieces, middle-quality anoductions, and occasional ms make it a good place for o likes antique furniture but the prices top-quality pieces gh you can buy off the floor week, and 75% of Schmidt's ne this way, a better time to at the monthly auctions, held rday of each month and the ding it. Upcoming dates are nd 6.

of the auctions are simple: almost any item on the floor may be put up for sale by a prospective buyer. On items over $100 (most items on the floor are marked with retail value) the Schmidts generally request a minimum first bid from the interested party. They also reserve the right not to sell an item for its first or second bid. Acceptable first bids generally range from 30-50% of the marked price. All items are sold as is.

On auction days, the three Schmidt brothers, Iver, Joe, and Bob, as well as part-owner Bob Holcomb, are all out on the floor before the auction begins at 11 a.m. to answer customer questions and to have heavy pieces toted to the back room where the auctions are held. Midway through the proceedings, there is a break for buyers to roam around and make further auction selections.

Toward 11 a.m. the buyers—mostly middle age and middle class, with a few elegantly dressed women standing out among the milling masses — stroll back into the shed, where space has been cleared near the entry for about one hundred fifty folding chairs separated into two sections by a center aisle. Iver Schmidt mounts the auction block set up in front of the audience, a long platform with antique furnishings that is a permanent feature of the room. (At a recent auction, he settled into a Chippendale side chair; a large Persian rug hanging behind two imposing mahogany chest-on-chests formed a backdrop.) The other members of the Schmidt clan assume their habitual roles. Iver's daughter, Carol, sits to his left behind a small square table to record sales as they are made. Bob Holcomb stands ready to announce the merchandise as it is brought forward, acting as Iver's second-in-command. Iver's brother Bob walks the merchandise up and down the aisle, offering interested buyers a closer look. Joe retires to a watchful position at the front of the crowd.

Auctions at Schmidt's are entertaining spectacles, even if you're not buying. It's fun to wonder who the people are, to scout the audience for dealers, to speculate on the reasons someone would pay $100 for a china dog you wouldn't take if it were given you when an intricately-carved Victorian hall stand with a griffin-flanked mirror sells for only $250.

The "Brothers Schmidt" — Iver, Joe, and Bob — are genuine characters, each utterly different in looks and style from the other two. Auctioneer Iver Schmidt, a bespectacled, grey-haired man of 60 with a bulbous nose, is short and heavy set, his sloping paunch displaying an expanse of starched white shirt under a camel sports coat. He is a friendly, joking man. A conservative dresser who favors coat and tie, Iver appears the eldest of the three Schmidts, perhaps because of his grey hair, slight limp and generally grandfatherly figure. In fact, however, that honor goes to 62-year-old Bob, wiry and grey-blond, who

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jumps about the floor energetically in a black watchplaid jacket and black pants, his pale blue sport shirt open at the neck. Bob could easily pass for a man 20 years his junior. He too is a jokester, but more wound-up and strident than his brother Iver. Joe, a thin, hawk-faced man in his mid-fifties, dresses conservatively like Iver. Joe is more serious and quiet than either of his two jokester brothers. He does not enter into their repartee, but stands off to one side to observe the proceedings, arms neatly folded. Easy-going Bob Holcomb, the Schmidts' long-time associate, dresses casually, Perry Como style, in a sports shirt, cardigan, and pants. A tall, slightly portly, dark-haired man in his mid-forties, he has a deep resonant voice which contrasts with Iver's more gravelly tones.

The atmosphere at Schmidt's auctions is friendly. At auctions in New England I would often sit on my hands, fearing that a scratch of the nose might buy me an unwanted chest of drawers for $2,200. But Iver is jovial and easygoing on the block: "Lady, are you waving at me or bidding?," he'll ask with a smile, stopping the proceedings until he's sure whether a bid's been made.

The first items to be sold at auction are generally small and low in price, warming both audience and auctioneer to their task. The December auction was typical in this respect. A small, clear glass jug went for $10, an attractively patterned, but not antique, ironstone platter for $6, and an old shaving mug for $8. Bob Holcomb announced the retail value of the item as Iver intoned the familiar auctioneer's chant: "What'll you give me to start this blue transferware jug? Would anybody give me ten dollars? Would you give fifteen?" And so on up to its selling price of $30. Iver's patter is seasoned with frequent exhortations to buy: scanning the crowd for someone willing to meet his last announced asking price, he locks his gaze on someone and states firmly, "Anybody should," his tone implying a belief that the piece in question is an excellent buy. His brother Bob parrots him when you least expect it. "Should!" he'll boom out suddenly in a loud voice as he bounds down the aisle, the object in question in his hands. Coupled with the stare of his ice-blue eyes, the effect of his interjection is startling and funny.

But furniture comes up for bid, too, much of it nineteenth century. In December, a large Empire mirror with gilt "Egyptian" revival ornamentation sold for $100 (its retail marking was $500), a set of Ming-style stacking tables for $950 (retail marking, $1500), and the Victorian hall stand with griffins described earlier went for $250 (it was marked for $500). Several twentieth century reproduction pieces were auctioned as well: a 60-year-old Chippendale style breakfront bookcase sold for $300 (announced value, $750); a 50-year-old Camelback sofa with rolled arms for $300; and another Chippendale style breakfront bookcase, this time with secretary, sold for $375 (announced value, $850). Several experts on British antiques contacted felt that Schmidt's retail markings were a bit on the high side, but added that an item sold for just above half of the retail price probably represented close to wholesale value.

Items sold at the December auction ranged from $1 for a new glass bud vase to $1,000 for a grandfather clock made in Scotland circa 1800. It was a handsome clock with broken arch top, brass works, and a portrait of Sir William Wallace; its retail price tag was $2,300. As is typical at Schmidt's auctions (since most items placed on the block are selected by patrons), the preponderance of items sold consisted of small pieces of china, brass, and glass. The items ranged in age from the early 1800's to the nearly new, represented by a set of brass dippers that Iver said "must be at least a month old—it took that long to unpack them from Hong Kong."

One of the more amazing features of Schmidt's auctions is the large number of clocks sold. They are generally auctioned in groups once or twice during the auction. Bob Bond, the Schmidt's clock specialist, brings them forward one at a time or moves from one to another where they hang along the wall. He sings out a litany of names as he goes — "eight-day striker," "eight-day chime striker," "thirty-hour ogee with weights and pendulum," "Westminster chime" — bringing back an era when time was measured as much by sound as by

Peter Yates

Fred Schmidt

numbers. The clocks are sold as rapidly as their names are called out, often by only two or three buyers. The clock buyers are generally hobbyists, not dealers; they fix up the clocks in their spare time and then resell them.

Clock time is just about the only time Iver Schmidt fades into the background at a Schmidt's auction, leaving all but the noting of bids in Bob Bond's hands. For the rest, he is a delightfully apt master of ceremonies, spinning out an endless stream of facts and jokes in a crackly voice. He is a man of folksy humor and speech who still says "Stole for one hundred dollars," or "The stuff they're making today don't...." but Iver is, in fact a walking (or sitting) encyclopedia of information about English and European antiques gleaned from years of reading and handling.

When, for example, the blue transferware vase (an early nineteenth century English pottery piece with a typical landscape scene in blue) came up at the December auction, Iver paused to inform the audience how the item was made: copper engravings were brushed with cobalt, special paper was rubbed across the engraving and then placed cobalt-side against the pottery to transfer the image. Later he explained why he turned over a piece of pottery to determine its age: with the passage of the McKinley Tariff Act in 1890, anything imported into the U.S. had to have the country of manufacture noted on it. By 1893, the country name appeared on the bottom of pieces of china and pottery; after 1910, the marking became "Made in. . . ." "That's why we look on the bottom," he summed up, adding that because the markings on furniture are often obliterated by refinishing, their absence is not a reliable indicator of age.

Every auction nets several such tidbits of information, plus a plethora of the type of joke that draws groans when told by your uncle or father, but which has a certain appeal when told by someone else's.

Trying to get some bids on a pair of "flow blue" vases which he described as "guaranteed to be a hundred years old a hundred years from now," a phrase he uses frequently, Iver changed the pace of the proceedings with a story: "An antique dealer died and went to heaven. At the pearly gates, he met St. Peter, who asked him what he had done on earth. 'I was in the antique business,' he said. St. Peter studied his books: 'I have no reference on antique dealers. I hope you don't mind but I must take this up with my superior.' He left, and when he came back in fifteen minutes, the gates were gone. . . . Now what'll you give for those $75 vases?" He gets a bid of $35.

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Bob Holcomb

how to hold his audience. Sensing that several people had dozed off, he used the old "Surprise Symphony" technique to startle the audience to attention, forsaking conversational tones for a suddenly loud "AND what'll you give...," followed by a grinning "Wakes you up, doesn't it?" To sell a set of four cut glass decanters, Iver explained how the buyer could fill one up with Old Grand-Dad and start out with that, the idea being to switch to cheaper stuff later when people are too plowed to know the difference. Pleased with his invention, Iver piled yet another joke on for good measure. "You must buy to save!" he urged. "My wife saves me thousands of dollars that way every year!"

The auction's good humor extends to the interaction between Iver and his second-in-command, Bob Holcomb. When Holcomb brought out a Staffordshire figurine of a lad wearing a kilt, Iver asked who it represented. "It doesn't say who it is," responded Bob as he started down the aisle with it, whipping out a pen. "Not yet, anyway."

Bob Holcomb was three when the Schmidts moved their business into the barn next to his family's house back in 1939. The only non-Schmidt partner in the business, he says he "sort of goes with the land." He worked with the Schmidts part-time during his school years, stayed with them after graduation, and eventually became an owner.

The Schmidt family was originally from Troy, New York. The three brothers' grandfather was a furniture manufacturer in New York State who ran an auction and antique business on the side. Their father became involved in the business from age eleven or twelve, and as an adult made American antiques his full-time occupation. Iver proudly notes that his father found the only known Bennington pottery deer in existence. It is now in a Bennington, Vermont museum.

The Schmidts' father moved his business to the Midwest in 1911, when he opened a Detroit shop on Woodward and Hadley. Iver told about his father's way of finding saleable antique furniture, using old-time feather merchants as agents. Feather merchants would advertise to buy feather beds, and when they went to get them, he explained, they were almost invariably located in the attic, where all the old furniture had been relegated. "After my father came to Detroit," Iver continued, "he went back to Troy, New York and told the feather merchants there he would give them a dollar for every upholstered dining room chair with arms, and fifty cents for a side chair." Schmidt would pick up the feather merchants' gleanings on his trips back East.

From 1928 to 1930 the Schmidt family had a shop on Washington Street in Ann Arbor, where the city parking structure is today. The Ypsilanti shop has been a going concern since 1939. Iver worked for his father there as auctioneer from the very beginning.

Although the Schmidts now deal largely in European antiques, their stock originally was almost exclusively American. "Iver would go East every two weeks," Bob Holcomb told me, "and bring back a truckload of antiques." The growing scarcity and corresponding high prices of fine American pieces forced them to look toward Europe, and they started to import antiques in 1953. "Today," noted Holcomb, who travels abroad with Iver and Joe Schmidt every two or three months to buy from European dealers, "75% of our pieces come from the U.K. and the other 25% from the Continent." Some of the pieces cross the ocean twice, when European dealers shop Schmidt's and ship pieces back home for sale. Most of their stock, which turns over six times a year, is eighteenth and nineteenth century English, but they do carry pieces of more recent vintage — the ones that Iver takes pains to identify at auction as the bona fide antiques of the twenty-first century.

When the Schmidts started importing, they used much the same system, as their father had used in Detroit, employing as "pickers" (or "trade buyers" as Iver says they are now called) the sellers at town markets in the English countryside and on the continent. "I would say, 'If you get some of this, save it for me,' and we'd agree on so many shillings for this, so many pounds for that." Today, the Schmidts buy most of their merchandise from fifteen to twenty such trade buyers in England. Their Continental business has dropped off since they no longer have with them a long-time associate fluent in several European languages who did much of their negotiating on the Continent. Iver noted philosophically that in any case the dollar is faring worse on the Continent than in England, so Continental pieces are often too expensive for Americans today.

□

What are people buying today at Schmidt's auctions? In addition to the popular small items of china and glass, Chippendale, Hepplewhite, and Sheraton style furniture have remained consistently good sellers, Bob Holcomb said. Both Bob Holcomb and Iver Schmidt have noted an increase in the popularity of Empire pieces. The biggest change, though, has been the upsurge of interest in furniture manufactured in the 1920's and 1930's. "You find more younger people wanting to buy 50-to-75 year-old things, basically because they're getting more for their dollar," said Holcomb." A 1920's piece which a few years ago would have fetched maybe five dollars, now may bring one hundred." Although purchases of twenties and thirties furniture do represent a buy over current new furniture prices — and are generally of better quality workmanship — Holcomb and Schmidt still feel that the bargains are relatively greater on eighteenth and nineteenth century furniture. "Eighteenth and early nineteenth century furniture is one of the cheapest products on the market today," observed Iver.

It is impossible to predict the selling price of an individual item, Bob Holcomb says. "Every auction seems to be different," December, for example, is typically a very slow month, with little Christmas trade. (Holcomb says auction buyers are purchasing for themselves and not for gift-giving.) January, by contrast, is a good auction month. Stained glass, for some reason, is a good springtime seller. Interest in furniture picks up in September, when people begin to spend more time indoors, and fireplace tools fetch higher prices during the winter months.

One dealer I talked with on the subject of "bargains" at the antique auctions didn't like the word at all, cautioning that "the antiques market is a very efficient market." In other words, things go for what they're worth. The dealer added that anyone in the market for an investment-quality antique should do careful research and know the field as well as the particular piece he or she is purchasing. On the other hand, said this dealer, the lay purchaser who simply wants a nice-looking piece of antique furniture can do well at auction, but buyers shouldn't feel they are getting a top-quality piece if the price is not commensurate with top quality. Questions to ask about a piece of furniture might include its date, country of manufacture, and the amount of refinishing or restoration that has been done. Although Iver tries to point out the age and general condition (and flaws) of the pieces sold at auction, it should be emphasized again that items sold at auction are sold exactly as is.

The notice of auction on the auction room door declares that Schmidt's is "not responsible for description, authenticity, or genuineness or defects." In other words, once you have bought the item, it's yours!

With these *caveats* in mind, a Schmidt's auction can provide a fun Friday or Saturday outing for as little as the price of the gas that gets you there. And you might well come away — at less than retail price — with an attractive old piece of china or glass or a good piece of furniture. □

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(left) A photo of Nickels Arcade from the cover of the most recent Ardis book catalog showing Carl and Ellendea Proffer along with other members of the Ardis staff. (right) Ellendea and Carl Proffer in their office on Heatherway.

Peter Yates

Underground Russia's Ann Arbor Connection

Despite a recent attack by the Soviet government, Carl and Ellendea Proffer and the Ardis press continue to offer an uncensored outlet for top Soviet authors.

By EVE SILBERMAN

Ann Arborite Ellendea Proffer's brief trip to the Soviet Union this summer proved long enough to rouse the wrath of Soviet officials. Carl and Ellendea Proffer are founders and editors of Ardis Publishers, a publishing house specializing in contemporary Russian literature in Russian and English. They say the fuss began after Ellendea left Moscow—when the Soviet government belatedly realized she had indeed been there. The Proffers have been denied visas for over a year, since the publication of *Metropol,* a controversial literary anthology. This trip, arranged through a San Francisco travel agency, was a fluke which surprised them both. After Ellendea had returned to Ann Arbor, the Russian *Literary Gazette* printed an attack on her, accusing her of trying to exploit Soviet authors through exaggerated promises of fame and fortune. "They even got basic facts wrong," says Carl, "such as her name and the name of the publishers." The affair was subsequently reported in the *New York Times* and the *Washington Post.* The Proffers, understandably nervous during Ellendea's trip, now appear resigned over the furor. "Ellendea was very brave to go into the lion's den," Carl says, "and we're relieved nothing worse happened."

The Proffers talked over their experiences recently at their house, also the home of Ardis Publishers. It is a sprawling grey residence whose front porch is distinguished by thick wooden rafters and whose back lawns melt into the fairways of the city's Huron Golf Course. An extended driveway secludes the house from the already secluded street of Heatherway, in a quietly expensive residential area off Arlington north of Washtenaw. The Proffers bought the house because it reminded them of a Russian estate. "Ardis" is the name of an estate in a

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Nabokov novel, located in a fictional country of which both Russia and America are a part. In fact, however, the Proffer house was once the clubhouse of the Huron Hills country club. People have told Carl their senior prom was held at his house forty years ago, and recently a couple called to ask if they could be married there. The downstairs area is Ardis's headquarters, equipped with a typesetting and xerox machine. Adjoining rooms are crowded with boxes upon boxes of books. Upstairs live Carl and Ellendea with their four children ranging in age from two to seventeen and two vigilantly barking German shepherds, McCool and Dinara (named respectively after an Irish hero and a third-century Russian princess).

Carl Proffer, mustached and very tall, shows a visitor around the upstairs library, pointing out some of the books published by Ardis. He has a calm, understated way of saying things which draws more, not less, attention to his remarks. "Here," he says, handing the visitor a book by still another author with an impossible last name. "Maria Tsvetaeva, one of the greatest poets of the twentieth century. Few have ever heard of her."

Ellendea, attractive and auburn haired, talks more rapidly and intensely, her fingers drumming impatiently on a paper-strewn typewriter. Both she and Carl have taken the time from busy schedules to talk. In addition to work at the press, Carl is a professor in the University of Michigan's Slavic Languages and Literature Department, and Ellendea writes fiction.

Carl's field is 19th and 20th century Russian literature with a special interest in Nabokov, Dosteovski, and living Russian authors. "He is a very demanding teacher and has the same standards for himself," says John Mersereau, professor of Slavic Languages and Literature and now Residential College Director as well. Mersereau was Proffer's first undergraduate teacher of Russian at Michigan and was also department chairman when Proffer was lured back from a teaching post at Indiana University.

The nature of Ellendea's first published novel is rather surprising for a woman who has written such weighty pieces as *Mikhail Bulgakov: Life and Work* (shortly to be published by Ardis). It is a paperback romance called *Regency Miss,* appearing under the pen name, Alix Melbourne. The book is both less predictable and much more intelligently written than might be expected from a Fawcett Crest "Regency Romance." Its heroine, Alicia Tierney, seduces a stranger, declaring she doesn't wish to be "a virgin before marriage and a whore afterwards." She then disguises herself as a man in order to retrieve incriminating letters for her blackmailed cousin, and ultimately attracts Lord Fane with her marked display of intelligence and courage. She dislikes him at first. They engage in a dual of wills (as required in the romance genre) and eventually fall in love. In the end he turns out to have been the stranger she seduced. There were complaints from her publisher, Ellendea says, that her heroine was too liberated. "It didn't make the Romance Book Club because there was a sex scene." She wrote the book, she says, both because she herself enjoys Georgette Heyer (queen of Regency Romances) and because she heard there were fortunes to be made writing romances. "But I didn't make one," she says, laughing. Her profits came to about $4,000 or $5,000. Ellendea is currently working on a more ambitious novel, a spy story which she says will have a dramatic scene set in Nickels Arcade.

Neither of the Proffers are of Russian origin. Ellendea's grandmother came from Ireland on the next boat after the Titanic, while Carl's ancestors were farmers from Missouri "vaguely related to Daniel Boone." Their interest in the Soviet Union stems from their long-abiding love of its literature. Ellendea, who read Dosteovski when she was thirteen, says the "tremendously flamboyant" characteristics of Russian literature are what makes it so exciting. "The Russians are very intense in their warmth and hatred," she says. "It's a literature of excesses." Carl's abiding love in college and graduate school was Nabokov, whom he later visited, off and on, for eight years. Nabokov's entire works are being published in Russian by Ardis.

The idea of Ardis Publishers was developed in 1969, when the Proffers spent six months in Russian on a Fulbright and became friends with Nadezcha Mandelstam, the widow of the great poet Osip Mandelstam, who died in a Russian prison camp in 1939. One of Ardis's most acclaimed publications is Mandelstam's *The Complete Critical Prose and Letters.* It received high praise on the front page of the *New York Times Book Review* when published and this year it won the American Book Award for translation. The survival of Mandelstam's work is entirely due to his wife, who hid the manuscripts in kitchen pots and committed to memory three hundred pages of his poetry. "She simply resurrected him," Carl says of her. Through Nadezcha Mandelstam the Proffers began to meet circles of Russian literati. "She began inviting us to gatherings. There were meetings all day and night in which it seemed everyone had a book they wanted published." The Proffers, upon their return home, began their new careers as publishers.

Peter Yates

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Ardis began modestly in the Proffers' bedroom-office in their Geddes Lake townhouse. They shared a three-bedroom unit with three children, Ellendea's brother and sister, and occasional Russian emigree guests. Poet Joseph Brodsky lived there when he first arrived in Ann Arbor.

The Proffers got into the habit of working late at night when the house was quiet. The children learned to get themselves dressed, make breakfast, and get off to school. When the Proffers moved, in one sudden step, from the townhouse to the mansion eight years ago, they learned that having more space really matters, according to Ellendea. But they continue their old nocturnal work habits. They get up at one or two in the afternoon and go to sleep at four or five in the morning. Afternoons they spend doing chores and errands; their writing and publishing work is done at night.

To date Ardis Publishers has published 250 titles of scholarship and literature in both hardcover and paperback, averaging about 40 or 50 books a year. It is regarded as one of the leading publishers of contemporary Russian literature in the world. "Every writer in Moscow and Leningrad knows of Ardis," says Igor Yefimov, an Ardis editor and Soviet emigree, "and to many it is their last hope to publish something not allowed in the Soviet Union." Professor Ben Stoltz, chairman of the Slavic Languages and Literature Department, says that Ardis has not only put Ann Arbor on the map as far as Slavic scholars are concerned but has served to attract distinguished Soviet exiles to the area. "The fact that the Proffers are in Ann Arbor makes it a second home for Soviet emigrees," Stoltz says. Probably the most distinguished such emigree to date is the poet Joseph Brodsky, a personal friend of the Proffers, and currently poet-in-residence at the U-M. This fall Vasily Aksenov, one of the most celebrated of modern Russian writers, will be living in Ann Arbor through Carl's efforts. "He's the J.D. Salinger of Russia," says Carl. Ardis will be publishing Aksenov's novel *The Burn*.

Running a publishing house may seem a sidetrack in Carl's academic career, but according to colleagues in the Department of Slavic Languages and Literature, the Proffers' international cultural enterprise is filling a void left by academic presses in recent years. University presses have tended to regard the kind of material Ardis publishes as too limited in appeal to be justifiable. But Ardis appears to be thriving, both in terms of prestige and finances, on a diet of Russian poetry, fiction, belles lettres, grammars, and scholarly studies. Both Carl and Ellendea express a distaste for the business and of publishing. But, while Carl isn't about to release statistics on the firm's profits, he acknowledges that he could afford to give up his professor's salary and live off the proceeds of the press.

"Every writer in Moscow and Leningrad knows of Ardis," says Igor Yefimov, an Ardis editor and Soviet emigree, "and to many it is their last hope to publish something not allowed in the Soviet Union."

The Ardis staff is a small one. Apart from Carl and Ellendea there are only two full-time employees, with some free-lance work, such as translations, farmed out. Each Ardis staff member handles a variety of the tasks involved with running a small press, from editing to packing the published books for delivery. The working atmosphere is clearly relaxed and non-hierarchial. ("Working there," says Fred Moody, a former employee, "was like going to graduate school in contemporary literature, only better.") The Proffers are always on the alert for ways to economize. For example, Ellendea, with no training in art, decided to design and lay out the book covers to save the $300 per cover it would cost to have someone else do this. "The fact that we are successful," Carl says, "depends on being pretty efficient and not making too many mistakes. And we publish good books. If you publish good books and fail, you're a fool."

While Ardis resembles any modestly-run literary publishing house in many ways, the differences are what makes it so striking. Manuscripts from Soviet authors, for example, may arrive through all kinds of exotic channels, having been smuggled out by helpful friends or reporters or mailed from Europe via microfilm. (In addition to delivering work intended for publication, many people simply send their manuscripts to the Proffers for safekeeping.) It's not always possible for the Proffers to receive a letter of agreement or a contract from an author; sometimes the manuscript itself must be regarded as the agreement. Payment is frequently arranged through the delivery of expensive "gifts" such as tape recorders, which Russian writers can sell for a large profit.

The Proffers' relationship with Soviet officials over the past decade parallels the uneasy ties that exist between their two countries. There was a long period of detente in which the Proffers visited the Soviet Union at least once a year to meet with writers, who were frequently their close personal friends as well. Although sometimes having to put up with the nuisance of being followed by faceless KGB officials ("our children used to wave at them,") the Proffers were free to move around Moscow.

Asked the reasons for this surprising official tolerance, Carl sees Ardis's emphasis on literature rather than politics as a key factor. "Many books we did are simply Russian classics," he says. "Theoretically, it's Russian culture that we're popularizing. They were initially in favor of that." Other publishing houses similar to Ardis, Carl adds, "are generally run by Russians with a political bias, either right or left wing. People have always felt it's safer to publish with Ardis than other places."

A serious chill in the relations between Ardis and Moscow began in 1975 when the Proffers published a work they knew ahead of time would be controversial: a memoir called *To Be Preserved Eternally* by Lev

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Kopelev, a noted dissident writer and friend of Solzhenitsyn. Tensions increased during the following four years, though the Proffers still made trips to the Soviet Union, even exhibiting their books in a 1977 book fair. Soviet surveillance even extended to the U.S. At one point, the Proffers had dinner in their home with a Russian in a red plaid jacket who turned out to be a KGB agent.

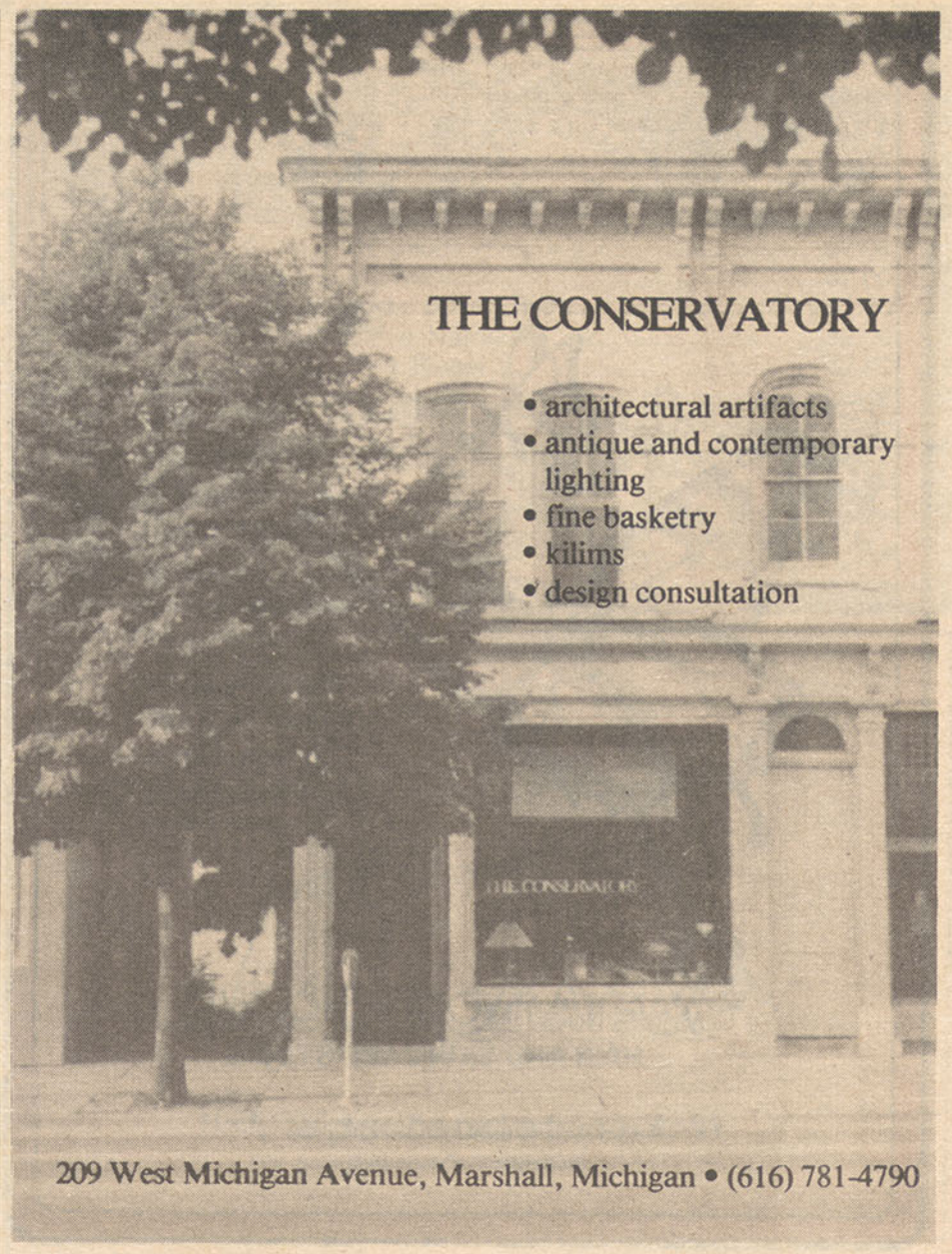
The Proffers were rather surprised that it wasn't until 1979 that they were finally refused visas. The occasion which ended detente for them was the publication of *Metropol,* a contemporary literary anthology whose appearance in Russian caused a sensation in the Soviet Union, with innumerable personal repercussions. All of the 23 writers who participated in *Metropol,* says Carl, have been blacklisted by the government, although two have subsequently "made their peace" since. Why was *Metropol* so important? Part of the answer may be because of the text itself. Claims an excerpt from the Ardis brochure: "The works themselves are not blatantly political, the authors not angry dissidents—but the theme running through the collection, both implicitly and explicitly, is the freedom to create." What was probably even more infuriating to Russian officials was the participation of so many prominent writers. "It was a group action by official Russian writers," Carl says. "It was like a slap in the face to Moscow because it could never have been published uncensored there."

The Proffers' fall from grace necessarily makes their dealings with the Soviet Union that much more hazardous. What, they are asked, might have happened had Ellendea been stopped by Soviet officials during her recent visit? "The Russians have been known to detain people for two or three days," Carl replies, "and they can be a very unpleasant three days." A more sinister though much less likely possibility mentioned by Ellendea is the risk of being held by the Soviet government in exchange for Soviet spies being detained in the United States. "It's normally not publicized, but it does happen," she says. "When I went back this time, everyone was afraid they [the Russians] might be setting me up."

The Proffers' love of Russian literature and their desire to see it made more accessible helps make them put up with both the larger risks and the smaller annoyances—such as being summoned suddenly to the Detroit airport because a Russian friend had sent all his worldly goods on ahead to them, an incident which took place during our interview. Perhaps more importantly, the persistent courage of friends remaining in the Soviet Union has given the Proffers a sense of mission about it all. They feel a special urgency to share what they've witnessed with others.

"You don't really understand paranoia until you've been there, feeling paranoia under your skin," Ellendea says. "But there's so much ignorance about what goes on there. Some Americans think we're right wing when we talk about it."

While not optimistic about the present trends of the Soviet government, Carl does eventually expect its attitude to thaw enough to allow the Proffers to return freely—"maybe in about ten years." Meanwhile, Ardis Publishers continues to grow. In addition to their books in Russian, the Proffers are expanding production of books in other languages as well. A future publication is an anthology of modern Mexican poetry. American works of fiction and poetry are appearing with more regularity. "My main worry," Carl says, "is how we can find any new books to equal the books we've published." □



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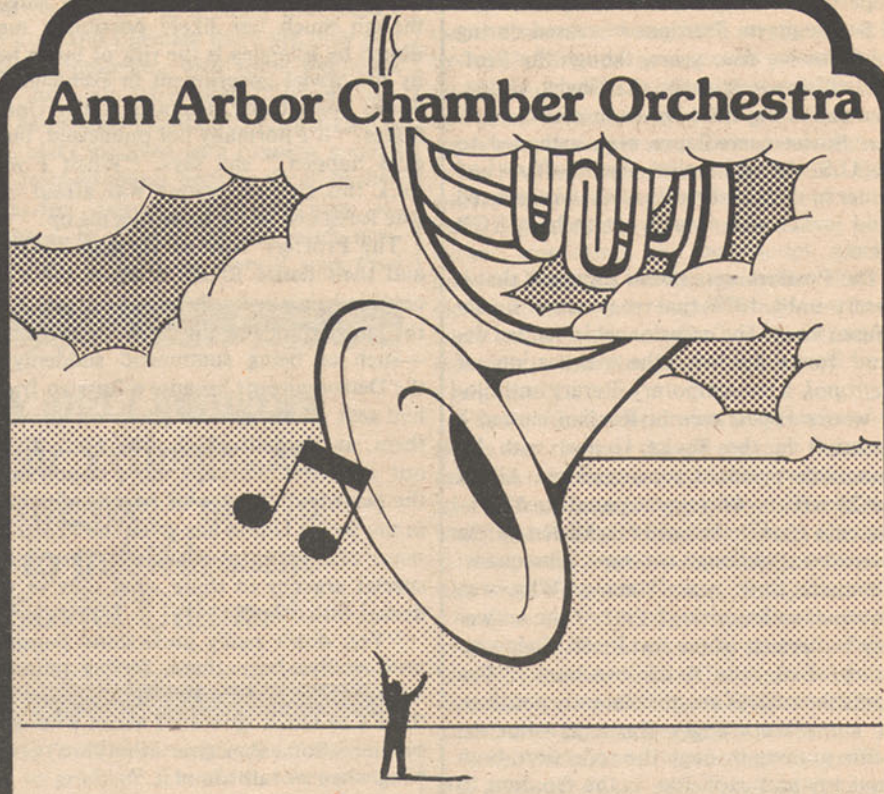

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Sat. Oct. 4, Jan. 24, 8:30 P.M./Sun. Nov. 2, 4 P.M./Fri. Dec. 12, Feb. 13, 8 P.M.

THEY'RE BACK!

7 O'CLOCK SPECIALS
WIQB ROCK 103

september schedule, 1980

monday	tuesday	wednesday	thursday	friday
1 Styx	2 The Dirt Band	3 Ambrosia	4 Genesis	5 Jackson Browne
8 Bob Seger	9 Pete Townsend/ Roger Daltrey	10 Electric Light Orchestra	11 Fleetwood Mac	12 Rolling Stones
15 Wings	16 Steely Dan	17 Eagles	18 Commodores	19 Led Zepplin
22 Billy Joel	23 Charlie Daniels Band	24 Doobie Brothers	25 Poco	26 Linda Ronstadt
29 Chicago	30 Queen			

CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to Mary Hunt, Calendar Editor, *ANN ARBOR OBSERVER*, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for October events, for example, must arrive in September. All material received by the 15th of September will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

THE ARK, 1421 Hill St., 761-1451.

SEPT. 5: Jim Ringer & Mary McCaslin. A pair of country-flavored singer/pickers. McCaslin is better known as a writer; Ringer, on the other hand, is a collector of rare old tunes. **SEPT. 6: Rosalie Sorrels.** A singer inspired by both jazz and country traditions. Sort of cross between Billie Holiday and Kenny Wells. **SEPT. 7: John Roberts & Tony Berrand.** English folk songs performed on guitar, banjo, and the accordion-like concertina. **SEPT. 12-13: Ramblin' Jack Elliot.** Born in Brooklyn, the son of a doctor, Elliot developed the persona of a prairie cowboy singer while knocking around the country as Woody Guthrie's protege during the 1950's. Widely acknowledged as the historical link between Guthrie and Bob Dylan. **SEPT. 18: Bosom Buddies.** Four-piece all-woman string band from the Lansing area. **SEPT. 19-20: Madcat Ruth.** Among the very finest blues and jazz harpists anywhere, strangers to Madcat must be strangers to Ann Arbor. Newcomers are advised to assign seeing and hearing him a high priority. **SEPT. 26-27: Owen McBride.** Bawdy Irish songs, soft ballads, outrageous jokes, rebel yells and scurrilous stories performed in hilarious yet relaxed fashion. **SEPT. 28: Norman And Nancy Blake.** Among folk and bluegrass enthusiasts, Norman is considered to be numero uno. The guitarist's guitarist, at least among acoustic players. Staggering clarity, speed, and apparent ease. Jazz fans may also have discovered Norman via his work with David Holland and Vassar Clements.

AURA INN, 11275 Pleasant Lake Rd., 428-7993.

SEPT. 5-6: Freeway. New rock & roll band playing mostly cover material and mostly the stomping kind. **SEPT. 7: Jamboree Pig Roast.** See Events. **SEPT. 12-13, 19-20, 26-27: Mike Katon Band.** Tight, J. Geils-ish rock & roll by a group of veterans who believe what they're saying.

BIMBO'S, 114 E. Washington, 665-3231.

Every Fri./Sat. **The Gaslighters.** Old-fashioned Dixieland band.

BLACK JACK TAVERN, 3600 Plymouth, 769-9400.

Located inside Win Schuler's, the Black Jack feature acoustic piano soloists during happy hour Wed.-Fri. Late night entertainment consists of guitar duos performing soft-rock/easy-listening material Wed.-Sat. **SEPT. 3-6: Irish & Eversole. SEPT. 10-13: Pam & Sharon. SEPT. 17-20, 24-27: The Bizer Brothers.**

THE BLIND PIG, 208 S. First, 996-8555.

SEPT. 5-6: II-V-I. Not the orchestra, but the downsized-for-the-Eighties septet. Also performing under the handle "The Urbations," these guys possess many of the essential ingredients: drive, intelligence, wit and, most importantly, reckless abandon. **SEPT. 12-13: Misbehavin'.** Irresistable, swingin' Lambert-Hendricks & Ross-style vocals of 1940's classics. Backed by a sizzling-hot quintet. **SEPT 19-20: Andy Boller Band.** Rollicking, good time rock & roll. Band includes the core of Steve Newhouse's now defunct Nukeabillies. Pianist/leader Boller has respectable chops at both the ivories and songwriting. **SEPT. 25: Steve Nardella.** Just back from their second successful East Coast tour, Ann Arbor's soft-spoken rhythm & blues masters are performing a scant few area dates before heading back for a third swing in October. Featuring the always remarkable George Bedard on electric guitar. **SEPT. 26-27: Dick Siegel**

BUTCH CASSIDY'S, 3250 Washtenaw, 971-1100.

The latest incarnation at the Crystal House motel (it used to be called Zelda's Greenhouse), Cassidy's presents "Urban Cowboy" — inspired country & western music Wed.-Sat. nights. Dancing. September schedule unavailable at press time.

COUNT OF ANTIPASTO,
1140 S. University, 668-8411.

Live music on weekends only. No dancing. No cover charge either, although drink prices are raised slightly. **SEPT. 5-6: Semblance.** An interesting combination of instrumental jazz-funk fusion with pop-jazz vocal numbers. Highlighted by riveting interplay between virtuoso guitarist David Mason (alumnus of the much-celebrated Sky King band), saxophonist Dana Gross and pianist Claudia Miller. **SEPT. 12-13:** To be announced. **SEPT. 19-20: Footloose.** Another group employing the Ann Arbor "melting pot" musical philosophy with pleasant results. This time it's folk, country, gospel, and jazz fused into an entertaining, original form. **SEPT. 26-27: Vantage Point!** Normally a quartet lately, although veteran guitarist Gary Quackenbush sometimes joins in. Either way you get explosive blues-based rock & roll by a group of seasoned, talented performers.

DEL RIO, 122 W. Washington, 761-2530.

EVERY SUNDAY: Dinnertime "Sunday Jazz" at the Del is an Ann Arbor institution. Always swings; get there early. 5:30-8:30 p.m.

THE EARLE, 121 W. Washington, 994-0211.

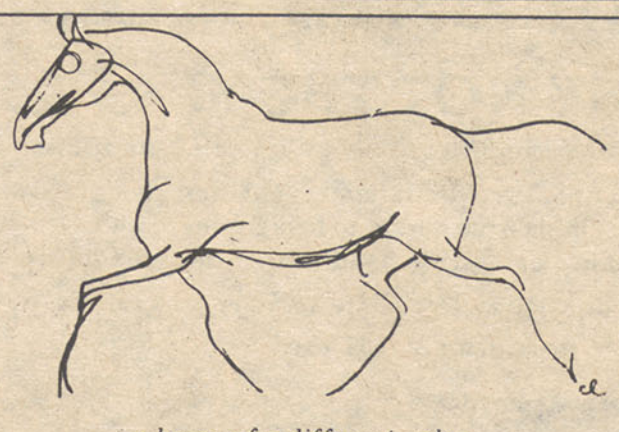
Live jazz Tues.-Sat. First sets are generally of a laid-back, "cocktail" nature, the more challenging music coming in the later sets. No dancing. **EVERY TUESDAY THRU THURSDAY: Ron Brooks Trio.** The personnel varies from time to time, but the quality remains top-notch. **SEPT. 5-6: Julian Catford Trio. SEPT. 12-13: Howard White Trio.** A collage of different rhythms equivalent to a one-night journey through the Western hemisphere, without leaving your table. **SEPT. 19-20: Gary Haverkate Trio.** After having worked with both Ron Brooks and Howard White, Gary has now established his own trio at the Earle. He's proficient in all styles of jazz, and his playing suggests a strong McCoy Tyner influence. **SEPT. 26-27: Joe Summers Trio.** A veteran session guitarist, Summers' trio performs stirring, motion-filled music thay's accessible without being at all compromised.

THE HABITAT, 3050 Jackson Rd., 665-3636.

Solo piano music featured during Mon.-Fri. happy hour in this bar inside Weber's Inn. Tues.-Sat. late-night dancing to Pegasus, soft rock trio.

HARDY'S, 100 S. Fourth Ave., 769-9500.

Hardy's is the pub inside the Ann Arbor Inn. Entertainment on weekends only, consisting of solo



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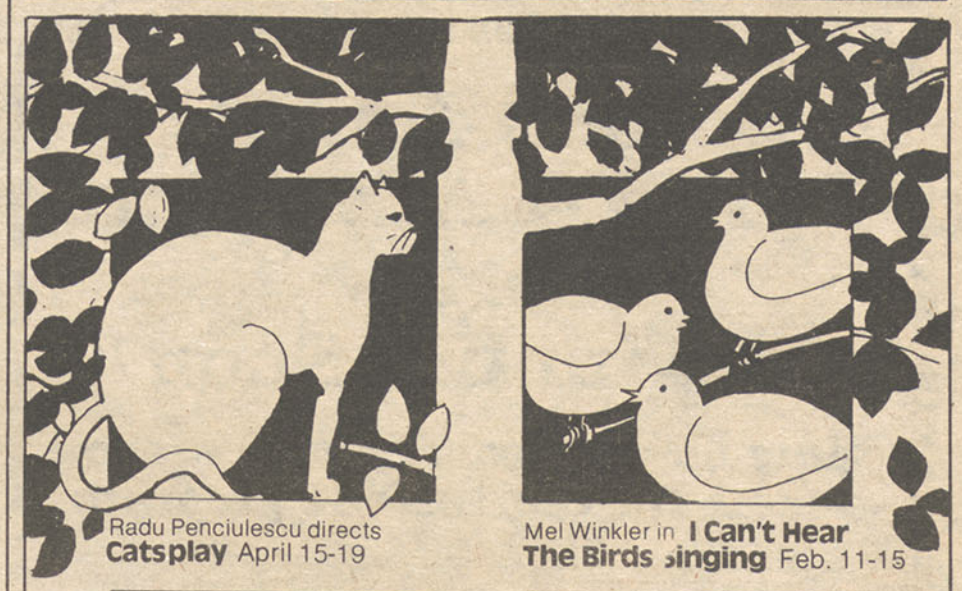

Radu Penciulescu directs **Catsplay** April 15-19

Mel Winkler in **I Can't Hear The Birds Singing** Feb. 11-15

Philip LeStrange/Kathleen Klein **Spring Awakening** Oct. 22-26

Claribel Baird as the Nurse in **Romeo And Juliet** Dec. 3-7

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KIWANIS TRAVEL AND ADVENTURE SERIES

Second Annual Travel & Adventure Series Beginning Soon

Time now to reserve your season tickets for the 1980-81 program.

Sunday, October 19, 1980 - "Welcome to Ireland" by Bill Kennedy
Sunday, November 16, 1980 - "Hawaii" by Don Cooper
Sunday, January 18, 1981 - "The Gates of Jerusalem" by Hal McClure
Sunday, February 15, 1981 - "Byways of France" by Bob Ditta
Sunday, March 22, 1981 - "Switzerland" by Robert O'Reilly
Sunday, April 19, 1981 - "Kenya - The African Dream" by Dennis Burkhart

The shows are color film with live narration presented in Ann Arbor's beautiful Michigan Theater. An organ recital on the Michigan Barton Organ preceeds each show at 2:30 pm. Showtime is at 3:00 pm.

☐ Please send the following season tickets: ____Adult tickets at $18.00 each; ____Children's tickets at $9.00 each. ____Total number ot tickets ordered.
$_____Total amount enclosed.

Name _____ Phone _____
Address _____
City _____ State _____ Zip _____

Make checks payable, and mail to: Kiwanis Club of Ann Arbor Western, c/o 202 E. Washington, Suite 202, Ann Arbor, MI 48104. For ticket info phone 668-8480 Mon.-Sat. 2-6 pm

CALENDAR /continued

and duo acts performing light rock and blues. No dancing. **SEPT. 5-6, 12-13: Bizer Brothers. SEPT. 19-20, 26-27: Oasis.**

KING'S ARMS, 118 E. Washington, 663-9757.

Recently-opened pub adjacent to Bimbo's, operated by the same management. Features light, easy-listening solos and duos Wednesday thru Saturday evenings. No dancing. **SEPT. 3-6: Jim Birchler & Ginny Wallace. SEPT. 10-13, 17-20: Tom Crocker. SEPT. 24-27: Mark Northey.**

MOUNTAIN JACK'S, 300 S. Maple, 665-1133.

Live music Monday thru Saturday nights. Groups are commonly booked for a month or more at a time. **SEPT. 1-6, 8-13, 15-20, 22-27: Riders & Miller.** Actually a trio—two Riders and one Miller—whose material ranges from soft country to contemporary Top-40. Guitars, banjo & bass.

MR. FLOOD'S PARTY, 120 W. Liberty.

Amidst surprisingly little media attention, Mr. Flood's closed its doors for good in late July. Long synonymous with great music in Ann Arbor, Flood's provided the scene for a decade-long party which will carry on in memories for years to come. A fond farewell.

NEW OLD BRICK, 109½ N. Main, 761-5451.

The fate of the Brick, Ann Arbor's most adventurous performance space, currently hangs in the balance as the owners debate its exact demolition date. An office building, originally planned to spare the building, may soon occupy its site. Unless renewed, the lease expires this month so get it while you can. **SEPT. 6: Strata Nova.** Maximum-strength funk-jazz. Led by WDET disc jockey/drummer Leonard King. Stirred their last Brick crowd into near-hysteria. **SEPT 13: The Same Band.** Comprised of ex-Destroy All Monsters guitarists, twin brothers Ben & Larry Miller, among others. In a period chock full of new groups, most of them unbelievably derivative, the Same Band is, despite the name, among the most inventive, ground-breaking bands in Michigan. 200 proof. **SEPT. 19: Ruth Zapora.** Dance concert. See Events. **SEPT. 20: The Same Band** plus special guests.

THE PRETZEL BELL, 120 E. Liberty, 761-1470.

EVERY FRIDAY & SATURDAY: The RFD Boys. Ann Arbor's beloved quartet of bluegrass veterans keep packing 'em in every weekend.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

SEPT. 2: Rock & Roll Video. A new project at Rick's employing mixed media (film, video, both live and recorded music). Each week's program will revolve around a different theme from comedy to politics to the Rolling Stones. Tuesdays tentatively. **SEPT. 3: Nervus Rex/Spider.** See Events. **SEPT. 4: Sailcatz.** Came into full maturity during the summer. The band's new Helpenstiel piano brings Al Hill's formidable keyboard skills into the spotlight alongside Brophy Dale's low-slung guitar gymnastics. **SEPT: 5-6: Big Mouth Blues Band.** Hard-driving Chicago blues. Blistering saxophonist Chicago Pete heads a list of players from Detroit, Pontiac & Lapeer. **SEPT. 7: Art in America.** Original new wave quartet from Detroit (more specifically, Hamtramck) that impressed nearly everyone in their opening slot on the Mutants show last month. Unusual instrumentation features guitar, bass, drums, and amplified string harp. **SEPT. 8-9: Steve Nardella.** See Blind Pig. **SEPT. 10: Taj Mahal.** See Events. **SEPT. 11-13: J.B. Ritchie & Liquid Chrome.** D.C. has its Nighthawks, Pittsburgh has its Houserockers, Austin has its Thunderbirds, and from Chicago, there's Liquid Chrome, featuring the razor-guitar of J.B. Ritchie. **SEPT. 14:** To be announced. **SEPT. 15-16: Newt & the Salamanders.** Fun-loving rock and rhythm & blues by a band that's been doing it for years. Repertoire ranges from Frank Zappa to Lawrence Welk. **SEPT. 17-18: Dick Siegel & the Ministers of Melody.** See Blind Pig. **SEPT. 19-20: Sailcatz.** See above. **SEPT. 21: Ragnar Kvaran.** See Star Bar. **SEPT. 22: Pontiac Pete & the Bonnevilles.** See Star Bar. **SEPT. 23: Rock & Roll Video/Reggae Dance Party.** The latest and the greatest in reggae and new wave recordings and visual media. Spun by WCBN-FM's Michael Kremen and Brian Tomsic. Moves to Rick's from its previous residence at the Star. **SEPT. 24-25: Semblance.** See Count of Antipasto. **SEPT. 26-27: Blue Front Persuaders.** Scarcely known a year ago, the Persuaders have vaulted dramatically to a position very near the top of the Ann Arbor-Detroit music scene. Their rousing, reckless style of swinging, driving rhythm & blues makes for absolutely perfect drinking-and-dancing music. **SEPT. 28: V V T.** Energetic, dance-crazy new wave cover band. Faithful renditions of Talking Heads, Clash, Pere Ubu, etc. plus a handful of originals. **SEPT. 30: Rock & Roll Video.** Multi-media craziness. See above.

The Motels - new wave quintet from LA at Second Chance, Friday, Sept. 15th.

SECOND CHANCE, 516 E. Liberty, 994-5350.

Ann Arbor's premier rock club for the past seven years. Live music seven nights a week consisting, for the most part, of professional Top-40 cover bands Wednesday thru Sunday. Nationally-known recording artists are showcased Monday nights in a new weekly series called TIDAL WAVE. Tuesday fare varies. Dancing. **SEPT. 8: The Kingbees.** See Events. **SEPT. 15: The Motels.** See Events. **SEPT. 29: The Shirts.** See Events. Remainder of calendar unavailable.

STAR BAR, 109 N. Main, 769-0109.

Like the New Old Brick upstairs, the Star finds itself in a touch-and-go situation with a date with the wrecker's ball tentatively scheduled for early December. **SEPT. 2-3:** To be announced. **SEPT. 4: Big Fun.** Jazzed-up dance music by a sextet that's loaded with chops. Originals to Archie Bell & the Drells. **SEPT. 5-6: Driving Blind.** Gas-pedal-to-the-floor rock & roll. **SEPT. 9: Ragnar Kvaran.** One of the handful of area new wave bands to have patiently and thoughtfully pursued and developed an original style. Their new single, "Desperate Characters," is tasty, but the B-side is the gem. **SEPT. 10: Pontiac Pete & the Bonnevilles.** A semi-serious but dedicated rockabilly band performing serious old rockabilly tunes. Strictly a special-occasion band, you won't see the Bonnevilles doing a weekend gig, since its members come out of such busy working bands as the Blue Front Persuaders and the Steve Nardella Band. **SEPT. 11: The Survivors.** A brand-new rock & roll quartet led by guitarist Carl Kocis. **SEPT. 12-13: The Broadcasters.** Loud, raucous new wave from Ron Cook (late of Gang War) and his new group. **SEPT. 16-17:** To be announced. **SEPT. 18: The Strangers.** Vocalist Tana Dean leads the band through credible covers of contemporary Top-40 material. Formerly the Bentz Band. **SEPT. 19-20:** To be announced. **SEPT. 24: Pontiac Pete & the Bonnevilles.** See above. **SEPT 25:** To be announced. **SEPT. 26-27: Sailcatz.** See Rick's. **SEPT. 29-30:** To be announced.

EVENTS

★ *denotes no admission charged.*

Film Location Abbreviations

AH-A—Angell Hall, Auditorium A. **MLB3[4]**—Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **MT**—Michigan Theater, Liberty at Maynard. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **Old A&D**—Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH**—Room 100 Hutchins Hall, Law School, State and Monroe.

Film Societies Abbreviations

AAFC—Ann Arbor Film Cooperative. **CG**—Cinema Guild. **CII**—Cinema II. **GAR**—Gargoyle. **MCTF**—Michigan Community Theater Foundation. **MED**—Mediatrics.

Film Societies Ticket Information

Ann Arbor Film Cooperative—$2 single features, $3 double features. Monday night is 2-for-1 night: two persons get in for the price of one. 769-7787. **Cinema Guild**—$2. Monday is 2-for-1 night. 764-0147. **Cinema II**—$2. 665-4626. **Gargoyle**—$1.50 or $2. See listings. 764-1817. **Michigan Community Theater Foundation**—single ticket at the door $2 per person or $1 per student, senior citizen and MCTF member. Series ticket (23 movies) $20 per person. $12 per student, senior citizen and MCTF member. 668-8480. **Mediatrics**—$2. 763-1107.

Occasionally a film is free. Check listings.

1 MONDAY

FILMS

MCTF. "The Russians Are Coming, The Russians Are Coming" (1966) Carl Reiner and Alan Arkin. MT, 2, 4:15, 6:30, 8:45 p.m.

2 TUESDAY

FILMS

AAFC. Cary Grant double feature. "His Girl Friday" (Howard Hawks, 1940). 7 & 10:20 p.m. "Holiday" (George Cukor, 1938) 8:40 p.m. AH-A.

3 WEDNESDAY

FILMS

AAFC. "A Streetcar Named Desire" (Elia Kazan, 1951) Marlon Brando. 7 p.m. "On The Waterfront" (Elia Kazan, 1954) Marlon Brando. 9 p.m. AH-A. **CG.** "Chaplin Mutual Comedies" (Charlie Chaplin, director and star, 1916) Old A&D, 8 p.m. Free. **CII.** "To Have and Have Not" (Howard Hawks, 1944) Humphrey Bogart and Lauren Bacall. MLB3, 7 & 9 p.m.

4 THURSDAY

FILMS

AAFC. "A Clockwork Orange" (Stanley Kubrick, 1971) Malcolm McDowell. MT, 4, 7, 9:30 p.m. **CG.** "The Story of Adele H." (Francoise Truffaut, 1975) Isabelle Adjani. Old A&D, 7 & 9 p.m.

5 FRIDAY

★ Ann Arbor Ethnic Fair

A chance to sample the food, drink, and folklore of 16 different ethnic groups belonging to Ann Arbor's Multi-Ethnic Alliance: Arabs, Chicanos, Chinese, Czechs, Filipinos, French, Germans, Greeks, Indians [from India], Indochinese, Irish, Italians, Jews, Poles, Russians, and Scandinavians. Entertainment is strong on folk dancers in native costumes including a Mexican Mariachi band and dancers and Irish chedlegh dancers, who demonstrate an Old World forerunner of famous American folk dances like the Virginia reel.

11 a.m.–11 p.m. on Main Street between Huron and William and on Liberty between Ashley and Fourth. Entertainment from 4:30 to 10:30 p.m.

"Pal Joey": Ann Arbor Summer Dinner Theater

Rodgers and Hart's musical, based on John O'Hara's novel, is considered by many to be the first great American musical. Joey Evans is a small-time nightclub performer and an artist at stringing "the dames" along. But he meets a woman who's more than his match ("The Lady Is a Tramp"), and this real love affair puts him in his place.

7 p.m. dinner, 8:30 show. Michigan League Ballroom, $17.50. 665-0038 for reservations.

FILMS

AAFC. "Three Stooges Shorts" (all with Curly) 7 & 10:20 p.m. "Laurel & Hardy" (shorts) 8:40 p.m. MLB4. **CG.** "The Big Sleep" (Howard Hawks, 1946) Humphrey Bogart and Lauren Bacall. Old A&D, 7 & 9 p.m. **CII.** "Grand Hotel" (Edmond Goulding, 1932) Greta Garbo and Wallace Beery. 7 p.m. "Red Dust" (Victor Fleming, 1932) Jane Harlow and Clark Gable. 9 p.m. AH-A. **GAR.** "Shane" (George Stevens, 1955) Alan Ladd and Jean Arthur. Rm. 100, HH, 7 & 9 p.m. $1.50. **MED.** "Breaking Away" (Peter Yates, 1979) 7:30 & 9:30 p.m. MLB3.

23 *classic* movies at the MICHIGAN

From September to May, the Michigan Theatre, Ann Arbor's last remaining movie palace, is showing movie greats like "Key Largo," "The Jazz Singer," and "Yankee Doodle Dandy."

Now you can get 23 admissions to the movies for only $20! If you are a student, a senior citizen, member of SEMCA, or the Michigan Theatre Foundation, the cost is only $12!

For information, call 668-8480 or visit the box office, M-Sat, 2-6

MICHIGAN THEATRE
603 E. Liberty, Ann Arbor, Michigan 48104

◇◇AUDITIONS◇◇

Ann Arbor Ballet Theatre announces open auditions on THURSDAY, SEPTEMBER 11, from 5:00 to 6:30 p.m. and 7:00 to 8:30 p.m. Auditions will resume on SATURDAY, SEPTEMBER 13, 5:00 to 6:30 and 7:00 to 8:30. 548 Church Street. Call 662-2942 for further information.

◇◇AUDITIONS◇◇

International Presentations

1980-81 Season

GOLDOVSKY OPERA COMPANY ..... Mon Tues Oct 6, 7
Rossini's "Barber of Seville" (in English)
BALLET FOLKLORICO MEXICANO ..... Thurs Oct 9
MSTISLAV ROSTROPOVICH, *Cellist* ..... Sun Oct 12
SMITHSONIAN CHAMBER PLAYERS ..... Tues Oct 14
ANTHONY DI BONAVENTURA, *Pianist* ..... Sat Oct 18
TORONTO SYMPHONY ORCHESTRA/ ..... Tues Oct 21
Andrew Davis
SAN FRANCISCO SYMPHONY ORCHESTRA/ . Sat Oct 25
Edo de Waart
LAR LUBOVITCH DANCE COMPANY..Tues Wed Oct 28, 29
ACADEMY OF ST. MARTIN IN THE FIELDS ... Mon Nov 3
JULIAN BREAM, *Guitarist* ..... Mon Nov 10
MURRAY PERAHIA, *Pianist* ..... Thurs Nov 13
KENNETH GILBERT, *Harpsichordist* ..... Sat Nov 15
MARTTI TALVELA, *Basso* ..... Sun Nov 16
THE FELD BALLET ..... Mon Tues Wed
Nov 17, 18, 19
KALICHSTEIN-LAREDO-ROBINSON TRIO . Thurs Nov 20
CARIBBEAN FESTIVAL OF TRINIDAD ..... Fri Nov 21
LOS ANGELES PHILHARMONIC/ ..... Sun Nov 23
Carlo Maria Giulini
HANDEL'S "MESSIAH"/Donald Bryant, Soli, ... Fri Sat Sun
Choral Union & Orchestra Dec 5, 6, 7
NEW SWINGLE SINGERS ..... Fri Dec 12
RUDOLF SERKIN, *Pianist* ..... Mon Dec 15

PITTSBURGH BALLET THEATRE ..... Thurs Fri Sat
Tchaikovsky's "Nutcracker" Ballet Dec 18, 19, 20
HORACIO GUTIÉRREZ, *Pianist* ..... Wed Jan 14
PINCHAS ZUKERMAN, *Violinist & Violist* ..... Tues Jan 27
MUSIC FROM MARLBORO ..... Thurs Jan 29
OXANA YABLONSKAYA, *Pianist* ..... Sat Feb 7
FOUNDERS DAY CONCERT/Donald Bryant, Soli,. Sun Feb 15
Festival Chorus & Orchestra
GUARNERI STRING QUARTET ..... Thurs Feb 19
ROYAL BALLET OF FLANDERS ..... Wed Thurs Mar 4, 5
WALTER BERRY, *Baritone* ..... Sat Mar 7
ALVIN AILEY DANCE THEATRE ..... Mon Tues Wed
Mar 9, 10, 11
NEW YORK CHAMBER SOLOISTS ..... Sun Mar 15
PITTSBURGH SYMPHONY ORCHESTRA/ .. Thurs Mar 19
André Previn
PRESERVATION HALL JAZZ BAND ..... Mon Mar 23
LEIPZIG GEWANDHAUS ORCHESTRA/ ..... Sun Mar 29
Kurt Mazur
GUARNERI STRING QUARTET ..... Mon Apr 20
with Gyorgy Sandor, *Pianist*.
David Shifrin, *Clarinetist*
WESTERN OPERA THEATRE, ... Thurs Apr 23
Donizetti's "Elixir of Love" (in English)
MAY FESTIVAL ..... Wed Thurs Fri Sat
Philadelphia Orchestra/ Apr 29, 30, May 1, 2
Eugene Ormandy/Edo de Waart

Single tickets from $3-12.50.
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CALENDAR /continued

Taj Mahal at Rick's American Cafe, Wednesday, Sept. 10th.

6 SATURDAY

★ **Kiwanis Club Fall Rummage Sale**
Cheap furnishings for folks who've just moved to town.
8 a.m.–noon. Kiwanis Activity Center, Washington and First.

★ **Ann Arbor Ethnic Fair**
See 5 Friday.
11 a.m.–11 p.m.

"Pal Joey": Ann Arbor Summer Dinner Theater
See 5 Friday. 7 p.m.

FILMS

AAFC. "Take the Money and Run" (Woody Allen, director and star, 1968) 7 & 10:20 p.m. "What's Up Tiger Lilly?" (1966) 8:40 p.m. MLB3. **CG.** "It Happened One Night" (Frank Capra, 1934) Claudette Colbert and Clark Gable. Old A&D, 7 & 9:15 p.m. **CII.** "La Cage Aux Folles" (Ugo Tagnazzi and Edouare Molinaro, 1979). Nat Sci, 7, 8:40 and 10:20 p.m. **MED.** "And Now for Something Completely Different" (Ian Macnaughton, 1971) Monty Python. AH-A, 7 & 9:30 p.m.

7 SUNDAY

★ **"Artist's Hour" with sculptor Steve Currie**
The "Artist's Hour" is a new program at the exhibit gallery of the Ann Arbor Art Association, intended to give the general public a chance to talk with artists about their work. Supported by a Special Projects Grant from the Michigan Council for the Arts.
1:30 p.m., Ann Arbor Art Association, 117 W. Liberty. Free.

Aura Inn Pig Roast Jamboree
Food and drink will be abundant, and tour bands will perform late into the night at the summer's-end bash. The music begins with Paul Tucker and Hired Guns, a country-rock band, and continues until 2:00 a.m. with Diane Chris & the Kidd Brothers, the Lone Star Revue, and Freeway.
2 p.m. Outside the Aura Inn on Pleasant Lake, 11275 Pleasant Lake Road. Call 428-7993 for price details.

FILMS

CG. "Shake, Rattle and Rock" (Stars Fats Domino, Anita Bryant and Annette Funicello, 1956) 7 p.m. and "It's a Bikini World" (Stars Annette Funicello, Debra Walley and "The Animals," 1967) 9 p.m. Old A&D. Admission free with surfboard and Hawaiian shirt. **CII.** "The Devils" (Ken Russell, 1971) Oliver Reed and Vanessa Redgrave. AH-A, 7 & 9 p.m.

8 MONDAY

The Kingbees with special guests The Look
The Kingbees have captured the undivided attention of the rock & roll fans in the Detroit-Ann Arbor area in a way that no other group has approached in years. Their single "My Mistake," a marginal hit elsewhere, went to Number Two in Detroit, and the West Coast band has been added to shows as diametrically opposite as the Rockets (at Pineknob) and Eight-Eyed Spy (at Bookie's). A guitar-bass-drums trio of modest technical ability they somehow possess the right chemistry — simplicity, boyishness and testbook hooks — to pull it off.
7 & 11 p.m. Second Chance. Tickets $6.50 at Discount Records, Schoolkids', Where House and all Hudson's CTC Outlets. 665-4755.

FILMS

AAFC. "The Freshman" (Harold Lloyd; director and star, 1925) Silent. 7 & 10:15 p.m. "Mad Wednesday" (Preston Sturges; 1948) 8:30 p.m. Nat Sci. **CG.** "She and He" (Japanese, 1963) Subtitles. 7 p.m. and "The Outlaw and His Wife" (Victor Seastrom, 1917) Silent. 9 p.m. Old A&D. Free. **MCTF.** "Watch on the Rhine" (1943) Bette Davis, Paul Lukas. MT, 5:30 & 7:30 p.m.

9 TUESDAY

FILMS

AAFC. "Rock and Roll High School" (Alan Arkush, 1979) "The Ramones" 7 & 10:20 p.m. "Supershorts" (varied) 8:40 p.m. AH-A. **CG.** "Freaks and The Nicklehopper" (Tod Browning, 1932) Buster Keaton. Old A&D, 7 & 9 p.m. **AAFC.** "He Who Gets Slapped" (Victor Seastrom, 1924) Silent with live theater organ accompaniment. MT, 8 p.m.

10 WEDNESDAY

Taj Mahal
Whether it's nitty-gritty country blues, gospel, Jamaican reggae, or African music, Taj has a penchant for crystallizing the elements of Black music and culture which takes you directly to the roots. His nine albums have shown a continual striving for newness in interpretation, while maintaining a traditionalist approach to the musical feel. A musicologist, educated at U-Mass-Amherst, Taj studies American blues like some study Stravinsky. "It's my music, and I have to study it, since I realized that there were no institutions teaching it, developing it, or preserving it." Taj will perform solo on guitar and piano, and of course, he'll sing.
8 and 11 p.m., Rick's American Cafe. Tickets $6 at Discount Records, Schoolkids,' Where House and at Rick's. 996-2747.

FILMS

AAFC. "Manhattan" (Woody Allen, 1979) Diane Keaton and Woody Allen. AH-A, 7, 8:40 & 10:20 p.m. **CG.** "Our Hospitality" (Buster Keaton, director and star, 1923) Old A&D, 7 & 9:15 p.m. **CII.** "The Trial" (Orson Welles, 1962) Anthony Perkins and Jeanne Moreau. MLB3, 7 & 9 p.m.

11 THURSDAY

FILMS

AAFC. "Citizen Kane" (Orson Welles, 1941) Joseph Cotton and Orson Welles. MT, 4, 7, & 9:30 p.m. **AAFC.** "Wild Strawberries" (Ingmar Bergman, 1957) Victor Seastrom and Ingrid Thulin. AH-A, 7 & 9 p.m. **CG.** "The Cabinet of Dr. Caligari" (Robert Weine, 1919) Werner Krauss and Conrad Biedt. Silent. "Der Golem" (Paul Wegener, 1920) Silent. Old A&D, 7:30 p.m. **MED.** "Tommy" (Ken Russell, 1975) with "The Who" 7 p.m. "Head" (Bob Rafelson, 1968) with "The Monkeys" 9 p.m. Nat Sci.

12 FRIDAY

★ **Young New Yorker Fashion Show**
Presented by Lord and Taylor.
7 p.m. Grand Court, Briarwood. Free.

★ **Detroit Pistons Scrimmage**
See the pros in action for free.
5:30–7:30 p.m. Crisler. Free. Through the 29th. Subject to change. Call 1-338-4667.

SEVA Foundation Benefit Dance Concert
A rock & roll fundraiser featuring dancing, pizza, and popular local musicians: Steve Newhouse, Andy Boller Band, Martin Simmon with Jim Jam and the Johnsons, and the Stark Raving Revue.
Seva (pronounced Se-va) is the Sanskrit word for service and also the acronym for the Society for Epidemiology and Voluntary Assistance, an international voluntary service organization

headquartered in San Francisco and Chelsea, Michigan. Its leaders range from internationally-known epidemiologist Dr. Nicole Grasset to Wavy Gravy (organizer of Woodstock and the Hog Farm and a clown by profession), and Ram Dass (the former Harvard psychologist and associate of Timothy Leary). Dr. Larry Brilliant, U-M assistant professor of health planning and an active member of SEVA, built an office for the foundation on his property near Chelsea.

The group grew out of the elation following the successful World Health Organization smallpox eradication campaign. Its founding members were largely followers of Eastern religions. The Nepalese government suggested SEVA's first and major project, the prevention and cure of blindness in that impoverished country, where it is widespread. SEVA states that 80 to 90% of blindness is treatable, caused by poor nutrition, disease, and cataracts.

8 p.m., Schwaben Hall, 217 S. Ashley. $3. 662-2022 or 973-2505.

"Sandcastles": Ann Arbor Civic Theater

This play, by Ann Arbor school teacher Carol Duffy, is well-suited for September: a middle-aged woman has an affair with a younger man at the end of the season on Lake Michigan. Christopher Flynn directs.

8 p.m. Civic Theater playhouse, 338 S. Main. $2 at the door.

Men working perform contact improvisation

8 p.m., Canterbury Loft, 332 S. State. $2.

FILMS

AAFC. "Johhny Got His Gun" (Dalton Trumbo, 1971) Timothy Bottoms. MT, 4, 8 & 9 p.m. **AAFC.** "The Producers" (Mel Brooks, 1968) Zero Mostel. 7 & 10:20 p.m. "Rhinoceros" (Tom O'Horgan) Zero Mostel and Gene Wilder. 8:40 p.m. MLB3. **CG.** "High Plains Drifter" (Clint Eastwood, director and star, 1973) Old A&D, 7 & 9:15 p.m. **CII.** "Being There" (Hal Ashby, 1979) Peter Sellers and Shirley McLaine. AH-A, 7 & 9:15 p.m. **GAR.** "Adam's Rib" (George Cukor, 1949) Spencer Tracy and Katherine Hepburn. Rm. 100 HH, 7 & 9 p.m. $1.50. **MED.** "Song Remains the Same" (Peter Clifton and Joe Massot, 1979) Films of Led Zeppelin. MLB4, 7 & 9:45 p.m.

Seva Foundation Benefit Dance Concert at Schwaben Hall, Friday, Sept. 12th.

13 SATURDAY

Men Working perform contact improvisation

8 p.m., Canterbury Loft, 332 S. State. $2.

"Sandcastles": Ann Arbor Civic Theater

See 12 Friday. 8 p.m.

FILMS

AAFC. "Frenzy" (Alfred Hitchcock, 1972) John Finch. 7 p.m. "Family Plot" (Alfred Hitchcock, 1976) Karen Black and Bruce Dern. 9 p.m. MLB 4. **CG.** "Tree of Wooden Clogs" (Ermanno Olmi, 1978) Luigi Ornaghi. Old A&D, 7 & 10:15 p.m. **CII.** "Bang the Drum Slowly" (John Hancock, 1973) Michael Moriarty and Robert DeNiro. AH-A, 7 & 9 p.m. **MED.** "The Rose" (Mark Rydell, 1979) Bette Midler. Nat Sci, 6:30 & 11:30 p.m.

14 SUNDAY

★Cohoctah Century Ride: Ann Arbor Bicycle Touring Society

Bicyclers can do 100 miles through country north of Brighton through Oak Grove to Cohoctah. Riders who finish receive a patch.

8:00 a.m. from Amtrak depot. 971-5415 or 475-7801. Free.

★Friends of Four-Hand Music Workshop

Piano duets and two-piano works—come to play or listen. Each session ends with a musical free-for-all with pieces for eight hands at two pianos. Amateurs of all ages welcome.

2 p.m. 1411 Granger. Free. 663-3942.

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Tuesday Sep 9th **8 only**
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Thursday Sep 11th **4, 7, 9:30**
"CITIZEN KANE"
(Orson Welles, 1941)
Starring JOSEPH COTTON,
and AGNES MOORHEAD

Friday Sep 12th **4, 7, 9**
"JOHNNY GOT HIS GUN"
(Dalton Trumbo, 1971)
Starring TIMOTHY BOTTOMS

Thursday Sep 18th **6, 9:30**
"GIANT"
(George Stevens, 1956)
Starring JAMES DEAN & ELIZABETH TAYLOR

Thursday Sep 25th **4, 7, 10**
"BARRY LYNDON"
(Stanley Kubrick, 1976)
Starring RYAN O'NEAL

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February 13
SWITZERLAND TODAY,
with Willis Butler

March 20
DENMARK, THE FAIRYTALE LAND, *with Ric Dougherty*

April 10
POLAND,
with Matthew & Sherilyn Mentes

TIME & PLACE: 8:00 pm, Modern Languages Building, U-M Central Campus, Ann Arbor. **For more information** on series & individual tickets (discounts for students, senior citizens & children), contact U-M Extension Service, Conferences & Institutes, 412 Maynard St., Ann Arbor, Mich. 48109; 313/764-5304; Ext. 40.

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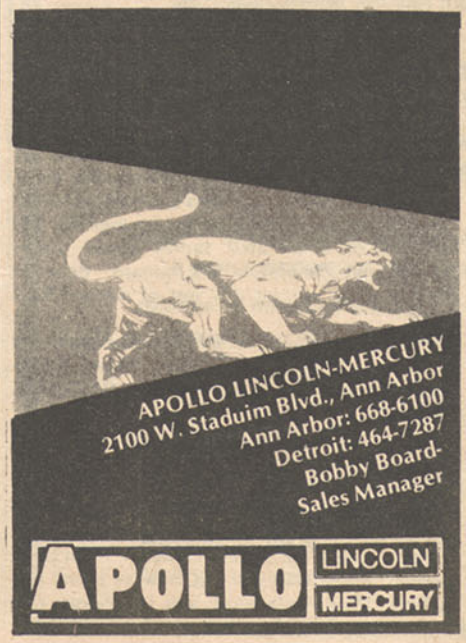

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downtown
ON MAIN STREET ANN ARBOR
FROM 11:00 A.M. to 11:00 P.M.

CALENDAR /continued

"Sandcastles": Ann Arbor Civic Theater
See 12 Friday. 7 p.m.

★ Second Sunday Open House: Motor City Theatre Organ Society
Popular theater organ music by music student Victor Barz.
10 a.m., Michigan Theater. Free. 761-2571.

Old West Side Homes Tour
A chance to see what ingenuity, hard work, good taste and varying amounts of money can do. The houses are mostly the kind of solid homes the Old West Side is known for—undistinguished but charming in a simple, old-fashioned way. They include 304 Third St. (Greg and Cindy Mast), 213 W. Madison (Rob and Rebecca Sidlik), Helga Haller's rental property at 539 First St., 337 Mulholland (Robin Heminger), and 422 Crest (Phil and Mary Borkowski). The Borkowskis' house has a solar greenhouse. Not in the simple category is the new home of the Moveable Feast caterers at 326 W. Liberty. That impressive, mansard-roofed Second Empire residence was built by a well-to-do brewer.

Musical performances and crafts displays will be at some homes. Tourgoers may walk or take a double-decker bus or do both.
Noon–5 p.m. Tour begins at St. Paul's Lutheran Church, Liberty & Third. Advance tickets $3 at selected businesses, tickets on the tour $3.50. Free babysitting. 665-9848.

Old West Side Homes Tour, Sunday, Sept. 15th.

FILMS

CG. "King of Hearts" (Philippe de Broca, 1967) Alan Bates and Genevieve Bujold. In French, subtitled. MT, 1, 7 and 9 p.m. **CG.** "Iphegenia et Aulis" (Michael Cacoyannis, 1977) Irene Papas. Old A&D, 7 & 9:30 p.m. **CII.** "Kind Hearts and Coronets" (Robert Hamer, 1950) Sir Alec Guiness. Nat Sci, 7 & 9 p.m.

15 MONDAY

★ Ann Arbor Stamp Club Monthly Meeting
Visitors welcome to see a slide show from The American Philatelic Society: "The World's Columbian Exposition."
7:30 p.m. 310 S. Ashley St. Free. 761-5859.

★ League of Women Voters of the Ann Arbor Area: Membership Meeting
Membership is open to all citizens 18 years and up. All persons may attend meeting to hear about tax proposals, including Tisch.
7:30 p.m. 310 S. Ashley. Free. 663-6113.

The Motels plus special guests
As the Pretenders' Chrissie Hynde, the Selector's Pauline Black and others have amply demonstrated, the emergence of stirring woman performers is the story of the year in rock & roll. To this list, add the Motels' Martha Davis. Like the Pretenders, the L.A.-based quintet couples mainstream musicianship with new wave imagination. "Martha has a complete genius for melody, and I'm sort of a mutated James Brown guitar player," says The Motels' Jeff Jounard. "Between the two of us we get this sort of warped R&B music."
9:30 p.m., Second Chance. Tickets available at Discount Records, Schoolkids', Where House Records and all Hudson's and CTC Outlets. 665-4755.

FILMS

AAFC. "One Hour With You" (Ernest Lubitsch & George Cukor, 1932) Maurice Chevalier. 7 p.m. "Heaven Can Wait" (Ernest Lubitsch, 1943) Gene Tierney. AH-A, 8:30 p.m. **CG.** "Miss Julie" (Alf Sjoberg, 1950) Anita Bjork and Ulf Palme. Old A&D, 7 & 9 p.m.

16 TUESDAY

Current and Modern Consort
Contemporary chamber music.
8 p.m. Michigan Union ballroom. $2 at door. 995-1010.

FILMS

AAFC. "The Tin Drum" (Volker Schlondorff, 1980) AH-A, 7 & 9:30 p.m. **CG.** "Ivan the Terrible Part I" (Sergei Eisenstein, 1944) Old A&D, 7 & 9 p.m.

17 WEDNESDAY

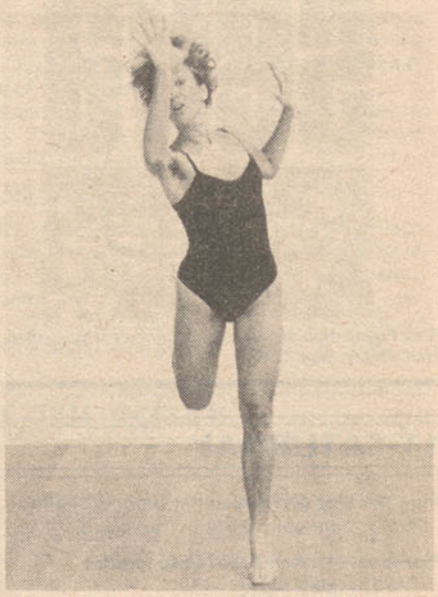
"Staying Conscious in the 80's": An Evening with Ram Dass
As Richard Alpert he was a Harvard psychologist, then LSD researcher with Timothy Leary. As Ram Dass, he's a spiritual teacher and founder of the Hanuman Foundation (intended to enhance the spiritual quality of life. Sponsored by the SEVA Foundation. See 12 Friday for more about SEVA.
8 p.m., Michigan Theater. $5. Call 475-9373 for advance ticket ino.

FILMS

AAFC. "Hide in Plain Sight" (James Caan, director and star, 1980) MLB3, 7 & 9:15 p.m. **CG.** "The Gold Rush" (Charlie Chaplin, director and star, 1925) Old A&D, 7 & 9 p.m. **CII.** "Ivan the Terrible Part II" (Eisenstein, 1946) MLB4, 7 & 9 p.m.

18 THURSDAY

★ Briarwood Country Fair
Country music, square dancing, country-western fashions, and a treasure hunt.
Throughout the day. Briarwood Grand Court. Free.



Solo dance performance with Ruth Zaporah at New Old Brick, Friday, Sept. 19th.

FILMS

AAFC. "Giant" (George Stevens, 1956) James Dean and Elizabeth Taylor. MT. 6 & 9:30 p.m. **AAFC.** "Phantom Chariot" (Victor Seastrom, 1920) AH-A, 7 & 9 p.m. Free. **CG.** "Blow Up" (Antonioni, 1961) David Hemmings and Vanessa Redgrave. Old A&D, 7 & 9 p.m. **MED.** "Seduction of Joe Tynan" (Jerry Schatzberg, 1979) Merle Streep and Alan Alda. Nat Sci, 7 & 9:15 p.m.

19 FRIDAY

★ Briarwood Country Fair
See 18 Thursday. All day.

★ Detroit Pistons scrimmage
See the pros scrimmage for free.
5:30–7:30 p.m. Crisler. Free. Through the 29th. Subject to change. Call 1-338-4667.

The Best of the New York World's Worst Film Festival
Inspired by brothers Harry and Michael Medved (you may have seen Harry on the Today

show), the World's Worst Film Festival was called "a six-day delirium of dreck" by *Newsweek*. "This is badness of such demented boldness that the viewer can only respond with rapt bewilderment," wrote *Newsweek* movie reviewer David Ansen. "The truly terrible movie, the most pathetic performance, the most cringeable dialogue, the most outrageous lapse of continuity . . . only the movies can achieve this. Would anyone put on a festival of bad plays—or publish an anthology of bad short stories?"

Tonight's films are "High School Confidential," shown at 9:30 p.m., and "Plan Nine from Outer Space," voted the Worst Film of All Time" in the Medved's Golden Turkey Award.

7:15 p.m., Michigan Theater, $3.50 for an evening of bad films.

Solo dance performance with Ruth Zaporah

The founder of "Action Theater" (which combines movement and theater through improvisation) performs and gives a workshop sponsored by Mirage Dance Collective.

8 p.m., New Old Brick, 109½ N. Main. $3. Workshop Sept. 20–25, call 668-0295.

"Sandcastles": Ann Arbor Civic Theater

See 12 Friday. 8 p.m.

FILMS

AAFC. "Boxcar Bertha" (1972) David Carradine. 7 p.m. "Taxi Driver" (Martin Scorsese, 1976) Robert DeNiro and Jody Foster. MLB4, 9 p.m. **AAFC.** "Casablanca" (Michael Curtiz, 1942) Humphrey Bogart and Ingrid Bergman. 7 & 10:20 p.m. "Play It Again, Sam" (Herbert Ross, 1972) Woody Allen. MLB3, 8:40 p.m. **CG.** "Who's Afraid of Virginia Wolf?" (Mike Nichols, 1966) Richard Burton, Elizabeth Taylor. Old A&D, 7 & 9:30 p.m. **CII.** "Mr. Rock and Roll" (Charles Dubin, 1957) Alan Freed. 7 & 10:20 p.m. "The Girl Can't Help It" (Frank Tashlin, 1956) Tom Ewell and Jayne Mansfield. Nat Sci, 8:40 p.m. **GAR.** "Despair" (Rainer Werner Fassbinder, 1977) Dirk Bogarde. Rm. 100 HH, 7 & 9:10 p.m. $2. **MED.** Werner Herzog Night. "Sign of Life" (1968) 7:30 p.m. "Land of Silence and Darkness" (1971) MLB4. 9:30 p.m. **WWFS.** "Robot Monster" MT, Midnight.

20 SUNDAY

★ **Michigan Invitational Volleyball Tournament**

Eight teams compete.

9 a.m., continues throughout the day. Central Campus Recreational Bldg. (CCRB). Free.

★ **Dinner on the Dogs Auction: Humane Society of Huron Valley**

Help out the animals by bidding on meals donated by area restaurants. Hundreds of eateries from small grills to exclusive teashops have donated dinner or lunch or brunch for two.

10 a.m. Old Dixboro Schoolhouse on Plymouth Rd. in Dixboro. Free. 662-5585 after 11 a.m.

★ **Briarwood Country Fair**

See 18 Thursday. All day.

"Sandcastles": Ann Arbor Civic Theater

See 12 Friday. 8 p.m.

FILMS

AAFC. "Richard Pryor In Concert" (Jeff Margolis, 1979) 7 & 10:30 p.m. "Silver Streak" (Arthur Hiller, 1976) Richard Pryor and Jill Clayburgh. 8:30 p.m. MLB3. **CG.** "Electric Horseman" (Sidney Pollock, 1979) Jane Fonda, Robert Redford. Old A&D, 7 & 9:15 p.m. **CII.** "Peppermint Soda" (Diane Kurys, 1978) In French with subtitles. Ann Arbor premier. AH-A, 7 & 9 p.m. **GAR.** "Despair" (Rainer Werner Fassbinder, 1977) Dirk Bogarde. Rm. 100 HH, 7 & 9:10 p.m. $2. **MED.** "Harold & Maude" (Hal Ashby, 1971) Ruth Gordon and Bud Cort. Nat Sci, 7 & 9:30 p.m.

The Best of the World's Worst Film Festival

See 19 Saturday. Tonight's films: "They Saved Hitler's Brain" at 7:15 and "The Attack of the Killer Tomatoes" at 9:30.

21 SUNDAY

★ **Champagne Breakfast Ride: Ann Arbor Bicycle Touring Society**

Tour from Amtrak depot to Hudson Mills Park for champagne and return.

8:30 a.m. from Amtrak depot. Call 426-8694 by Sept. 20 if you plan to ride.

The Great Pastry Runoff

A 10 km (6.2 miles) race sponsored by Complete Cuisine, Ltd. and Ian's Patisserie will donate proceeds to the Kidney Foundation. Awards

Have a Labor Day barbeque with us!

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Monday, Sept. 1, 1 pm to 6 pm

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Sunday til 8:00
Closed Thursday

The Earle Menu

September 4–24

Le Paste

linguine col pesto alla genovese — **Linguine tossed with the aromatic essence of a mediterranean summer . . .** puréed fresh basil, parsley, garlic, olive oil, imported parmesan cheese, black pepper and butter. 6.75

linguine col filetto di pomodoro — **Linguine with a light, fragrant, central-Italian styled sauce . . .** diced tomatoes, onions, basil, olive oil, black pepper and imported pecorino romano cheese. 6.50

maruzze colla salsa rossa di vongole — **Shells with a zesty red clam sauce . . .** clam strips, onion, oregano, tomatoes, garlic, and hot pepper . . . (parmesan cheese optional). 6.50

maruzze col ragú napoletana, salsicce e ricotta — **Home-style light meat-derived sauce . . .** beef, tomatoes, garlic, olive oil . . . strained and puréed . . . with sliced **fennel sausage**, fresh ricotta cheese (room temperature) and imported pecorino romano cheese. 6.50

Les Entrees

rognons de veau a la dijonnaise — **Veal kidneys sautéed whole in clarified butter**, flamed with brandy, sliced and sautéed with mushrooms . . . deglazed with a **marchand du vin** sauce laced with madeira and dijon mustard . . . over croutons. 7.00

filet de sole sauté aux câpres — **Fresh grey sole filet** lightly floured, sautéed in clarified butter, deglazed with white wine and lemon juice and garnished with capers . . . with a mushroom risotto. 7.25

matelote á la bourguignonne — Our version of a traditional inland **fresh-water fish stew** with red wine, varied slightly to include scallops and shrimp along with pickerel and lake trout . . . with red wine, fish stock, bay leaf, thyme, garlic, mushrooms, pearl onions and croutons. 8.50

coulibiac de saumon au velouté d'aneth — **Fresh salmon baked to order in puff pastry** lined with a spinach-dill mousse . . . accompanied by a lemon-dill velouté garnished with crumbled hard-boiled egg. 13.00

carré de porc farci á la normande — **Boneless pork loin** stuffed with apples, walnuts and spinach . . . braised in white wine, apple brandy and veal stock . . . served in cross-section slices with the reduced braising liquid combined with cream . . . with sautéed apple slices and walnuts. 8.00

salsicce colla polenta — **Fennel, veal and pork sausages** braised in a light tomato-beef sauce . . . served over parmesan cheese infused polenta with the puréed tomato sauce, a sprinkling of parmesan, and mushrooms. 7.25

petto di pollo alla milanese — **Boneless chicken breast** dipped in eggs and breadcrumbs and sauteed in clarified butter . . . deglazed with white wine . . . with sautéed potatoes. 7.25

escalopes de veau aux champignons foie gras — **Veal scallops sautéed in clarified butter** with mushrooms and roasted red peppers . . . deglazed with veal **demi glace** and armagnac . . . with sliced **foie gras de perigord.** 12.50

gigot d'agneau rôti au poivre vert — Slices of **roast leg of lamb** rubbed with garlic and black pepper . ... with a green peppercorn sauce and butter-tossed lima beans. 8.75

tournedos de boeuf chasseur — Cross-cut sections of **beef tenderloin** sautéed in clarified butter with a **chasseur** garnish of mushrooms, shallots, white wine, herbs and puréed tomato . . . with sautéed potatoes 10.75

Dinners Served . . .

Mon-Thurs 5:30 to 10:00 p.m.
Friday 5:30 to 12 midnight
Saturday 6:00 to 12 midnight
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INVITATIONAL ANN ARBOR WINTER ART FAIR
DATE:
Nov. 7, 8, &9, 1980
TIME:
Fri. & Sat. 10 a.m.–9 p.m.
Sun. 10 a.m.–6 p.m.
PLACE:
U of M Track & Tennis Bldg.
Ferry Field on State Street
I-94 Exit State Rd. (north)
$1.00 Admission
(Children under 10 free with adult)
250 Artists and Craftsmen
U of M $1.00 Parking on Ferry Field

CALENDAR /continued

given by age, with special award to youngest and oldest finishers. The course covers rolling terrain up Broadway through North Campus, along the Huron River, under the Broadway Bridge and up 5th Avenue to the South Ashley finish line.

9:15 a.m., city parking lot, 300 block of South Ashley behind Klines. $6 before race; $7 race day. Fee includes tote bag and $1 coupon towards breakfast at Ian's (to be distributed at finish of race). 662-0046 for entry info.

★ Nature Walk:
Washtenaw County Parks and Recreation Dept.

Tour a bog in late summer, and see flowering astors, sunflowers, gentians, and other blooms. Bring a sack for wildflower seeds, and wear waterproof footgear.

10 a.m., Park Lyndon, N. Territorial Rd. 1 mi. east of M-52. Carpool leaves Crisler Arena at 9:15 a.m. sharp. Free. 994-2575.

★ Ann Arbor Farmers Market Fall Festival

The market will be open, with the colorful bounty of harvest and with live entertainment by Footloose, a country-tinged bluegrass band of strings and harmony vocals.

11 a.m.–5 p.m., Farmers Market. Free.

Second Ann Arbor Festival of Folk Song and Dance

Ann Arbor is a center for traditional music and dance, of which this event combines many kinds: old-timey string band music, bluegrass, ballad and sacred harp singing, blues, Morris dancing, and music of the British Isles. Also featured: workshops on aspects of folk dance and music.

After the concerts, a square and contra dance for the finale. All dances will be taught. Sponsored by the Ann Arbor Council for Traditional Music and Dance, a division of the Peter Mattis Foundation.

Noon to midnight. Grounds of Cobblestone Farm, 2781 Packard Rd. $3 in advance from campus record stores or $4 at the gate. Children under 12 free. 995-4260.

The Best of the World's Worst Film Festival

See 19 Friday. Today's choice picks: "Terror of Tiny Town" at 1:30, "Bride of the Monster" at 3:30, "Creeping Terror" at 7:15, "I Changed My Sex, or, Glen or Glynda" at 9:30 and "The Incredible Strange Creatures Who Stopped Living and Became Mixed-Up Zombies" at midnight.

Michigan Theater. $2.50 matinee admission, $3.50 evening.

Mini-Matinee Club:
Ann Arbor Recreation Dept.

A live show, the first of four, for beginning theater-goers (ages 4–8). Starring the Goodtime Song and Dance team and magician Daryl Hurst.

1:30 p.m. and 3:30 p.m. Eberbach Cultural Arts Bldg., 1220 S. Forest, Series $6 children, $8 adults. Single admission $2 children, $2.50 adults. 994-2326. Reserve tickets early, it's often sold out.

"Sandcastles": Ann Arbor Civic Theater

See 12 Friday. 7 p.m.

The Ambassadors

The big-band jazz sound of the Ambassador's brings a sellout crowd to Victor's each time they perform, and this should be no exception. Dancing, of course.

8 p.m., Victor's (in the Campus Inn). Tickets at the door. 769-2200.

FILMS

CG. Independent Documentary Night (Films by Tom Palozola, Mark Rance and others) Old A&D, 7 & 9 p.m. **CII.** "The Seven Samurai" (Kurosawa, 1954) Toshiro Mifune. AH-A, 8 p.m.

22 MONDAY

FILMS

CG. "Bride of the Andees" (1966) Starring Sachiko Hidari. Old A&D, 8 p.m. Free. **MCTF.** "Yankee Doodle Dandy" (1942) James Cagney and Joan Leslie. MT, 5:30 & 7:45 p.m.

23 TUESDAY

FILMS

AAFC. "Coming Home" (Hal Ashby, 1975) Jane Fonda and John Voight. AH-A, 7 & 9:15 p.m. **CG.** "High Noon" (Fred Zimmemann, 1954) Gary Cooper and Grace Kelly. Old A&D, 7 & 9 p.m. **MCTF.** "Yankee Doodle Dandy" (1942) James Cagney and Joan Leslie. MT, 3:15, 5:30 & 7:45 p.m.

Second Ann Arbor Festival of Folk Song & Dance at Cobblestone Farm, Sunday, Sept. 21st.

24 WEDNESDAY

28th Annual Used Book Sale:
American Association of University Women

Sale items include books, records, puzzles, art, posters, and sheet music. Come tonight for a preview sale.

7 p.m.–9 p.m. Michigan Union Ballroom. $3. 769-5421.

"Our Town": Ann Arbor Civic Theater

Thornton Wilder's play depicts the universal aspects of daily life in a small New England town at the turn of the century. This production has the advantage of being played by actors of a wide age group to lend authenticity to this all-time American favorite. Ted Heusel directs.

8 p.m. Mendelssohn Theater. Call 662-7282 for ticket info.

FILMS

AAFC. "The Tenant" (Roman Polanski, director and star, 1976) MLB3, 7 & 9:15 p.m. **CG.** "The Gunfighter" (Henry King, 1958) Gregory Peck, Jean Parker and Karl Malden. Old A&D, 7 & 9 p.m. **CII.** "Dr. Strangelove" (Stanley Kubrick, 1964) Peter Sellers and George C. Scott. MLB4, 7 & 9 p.m.

25 THURSDAY

★ 28th Annual Used Book Sale:
American Association of University Women

See 24 Wednesday. 12:00–9:00 p.m. Free.

"Schmoes in Paradise":
Dreyfuss Gallery slides and talk

Gerhard Schlanzky, musician, blueprint artist, and founder of the New Old Brick, discusses eight years of multi-media activities in Ann Arbor.

8 p.m., Dreyfuss Gallery, 209½ N. Main. Free. 996-1787.

"Our Town": Ann Arbor Civic Theater

See 24 Wednesday. 8 p.m.

FILMS

AAFC. "Barry Lyndon" (Stanley Kubrick, 1976) Ryan O'Neal. MT, 4, 7, & 10 p.m. **AAFC.** "Sir Arne's Treasure" (Mauritz Stiller, 1919) Silent. AH-A, 7 & 9 p.m. **CG.** "The Sorrow and the Pity" (Marcel Ophuls, 1971) Old A&D, 7 p.m. **MED.** "Alice's Restaurant" (Arthur Penn, 1969) Arlo Guthrie. Nat Sci, 7 & 9:15 p.m.

26 FRIDAY

★ 28th Annual Used Book Sale
American Association of University Women

See 24 Wednesday. 12:00–6:00 p.m. Free.

★"Volcanoes of the Solar System: Mt. St. Helens to the Moons of Jupiter": Astrofest 90

A heavily-illustrated lecture by astronomy popularizer Jim Loudon, a local cult hero of sorts. He writes, "Vulcanism is a common phenomenon not only on Earth, where a major eruption happens somewhere on an average of once each three weeks, but on most other planets and major moons as well. The single greatest known mountain, Mars' magnificent Olympus Mons, is three times the height of Everest and bigger across than the entire state of Arizona. It's a volcano of the same type as Hawaii. The dark spots that form the "Man in the Moon"—misnamed "seas"—are actually enormous lava flows millions of square miles in area. A similar feature on Earth, through far younger, is the reason Michigan's Keweenaw Peninsular exists.

Two films precede the lecture. Like it, each begins with Earth but widens out. "The Mission of Apollo-Soyuz" commemorates the recent fifth anniversary of the last manned U.S. space mission until such time as the reusable Shuttle flies. "The Space Shuttle: Overview, May, 1980" is a remarkably candid NASA update on where we stand now in piloted space flight."

7:30 p.m. Modern Languages Bldg. Aud. 3. Free. For upcoming events, send self-addressed stamped envelope to: U-M Exhibit Museum, ATTN: Astronomy Schedules, 1109 Geddes Ave. Ann Arbor MI 48109. Mark envelope "27" in lower left-hand corner. Send additional envelopes marked "28," "29," etc. for future series.

"Dances for 2": U-M Dance Dept.

Duets for dancers Willie Feuer and Susan Matheke, with soprano Constance Barron and pianist Robert Pazur.

8 p.m., The Studio Theatre, Dance Building. 1310 N. University. $2 at door. 763-5460.

"Our Town": Ann Arbor Civic Theater

See 24 Wednesday. 8 p.m.

★ "The 'Silence' of Japanese Drum Music": Stearns Collection Lecture/Concert

Prof. William Malm lectures.

8 p.m. Stearns Bldg. (Bates & Broadway). Free. 764-0204.

Ann Arbor Jazz Festival: Stephane Grappelli and Oregon

Eclipse Jazz launches its sixth year of jazz presentations in Ann Arbor with the 3rd Annual Ann Arbor Jazz Festival 1980. The weekend has been designed to offer a look at several sides of the jazz tradition, from the early beginnings to the bebop era, to the marriage to contemporary pop music to the so-called avant-garde.

One of the oldest performing jazz musicians, Grappelli has played jazz violin since the early 1900's, for many years alongside guitar great Django Reinhardt. Oregon is a quartet that fuses sounds from around the world: classical guitar, tablas, oboe, sitar, bass, and percussion.

8 p.m., Hill Auditorium. $5.50 to $7.50. Series tickets $18 to $28. Tickets available through Sept. 18 by mail, at Michigan Union box office, Schoolkids', Discount Records, Where House, etc. Call 763-2071 for ticket information.

"Volcanoes of the Solar System: Mt. St. Helens to the Moons of Jupiter": Astrofest 90. Films & lecture at MLB, Friday, Sept. 26th.

FILMS

CG. "The Jungle Book" (Walt Disney) Animated. Old A&D, 7 & 9 p.m. **CII.** "Norma Rae" (Martin Ritt, 1979) Sally Field and Beau Bridges. MLB3, 7 & 9 p.m. **GAR.** "Gone With The Wind" (Victor Fleming, 1939) Clark Gable and Vivian Leigh. Rm 100 HH, 7 p.m. $2. **MED.** "Easy Rider" (Dennis Hopper, 1969) Peter Fonda. 7 & 10:30. "Help" (Richard Lester, 1965) "The Beatles." Nat Sci, 8:50 p.m.

27 SATURDAY

★ "What's A Nice Girl Like You Doing In A Place Like This?"

The Graduate Women's Network sponsors a forum on women in graduate school.

9:30 a.m.-4:30 p.m. Michigan Union. Free. 662-5189.

★ 28th Annual Used Book Sale: American Association of University Women

See 24 Wednesday. 12:00-9:00 p.m. Free.

"Our Town": Ann Arbor Civic Theater

See 24 Wednesday. 8 p.m.

"Dances for 2": U;M Dance Dept.

See 26 Friday. 8 p.m.

Ann Arbor Jazz Festival: Stanley Turrentine and the Chico Freeman Quartet

"Mr. T.," veteran on the tenor sax, plays bebop and blues as well as contemporary soul and funk. The versatile Freeman, adept on flute, soprano sax, and bass clarinet as well as his main instru-

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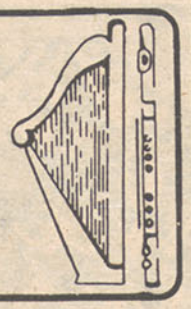

ann arbor public schools

Ann Arbor Recreation Department
Fall 1980

CITY OF ANN ARBOR MICHIGAN

Fall 1980 Registration Information:

Registration begins Monday, Sept. 15 from 6:00-8:00 p.m. in the east cafeteria of Pioneer High School, and continues Tuesday, Sept. 16 from 8:00 a.m.-8:00 p.m. at the Recreation Department office. Mail-in registrations will be accepted beginning Sept. 16.

Some Fall 1980 classes and activities begin the week of Sept. 15. Most, however, begin the week of Sept. 22. Classes are filled on a first-come, first-served basis.

The Ann Arbor Recreation Department will offer the following classes and activities during the Fall 1980 term:

Senior Adult Activities
Early Morning Supervision
Community Gym Rentals
Art (ages 3-up)
Dance (ages 3-up)
Drama (ages 3-up)
Men's & Women's Basketball Leagues
Men's, Women's & Co-Rec Volleyball Leagues
Adult Flag Football
Youth Soccer Leagues (grades 1-9)
Computer Programming & Drop-In (ages 10-15)
Bicycle Riding & Touring (ages 14-17)
Bicycle Commuting
Raquetball (youth & adult)
Special Recreation for the Impaired & Disabled (ages 3-up)
Tennis (youth & adult)
Jogging Club
Stretching for Athletes
Lifetime Fitness
Gymnastics
Yoga
Advanced Lifesaving
Water Safety Instruction
Instructional Swim (youth & adult)
Fitness Swim
Slim & Swim
Scuba
Windsurfing

For complete details on these and many other programs, refer to Recreation Department's Fall 1980 brochure, available at the Recreation Department office, area schools, libraries, banks, and city and county buildings.

Ann Arbor Recreation Department
2250 S. Seventh
Phone 994-2326
Office hours: 8 a.m. - 5 p.m.
M-F

Ann Arbor Recreation Department

CALENDAR /continued

ment, the tenor sax, retains a fairly traditional sound for an avant-garde performer.

8 p.m., Hill Auditorium. $6.50 to $8.50. See 26 Friday for ticket info.

FILMS

AAFC. Cary Grant double feature. "The Awful Truth" (Leo McCarey, 1937) 7 & 10:30 p.m. "Arsenic & Old Lace" (Frank Capar, 1944). MLB3, 8:30 p.m. **CG.** "Julia" (Fred Zimmemann, 1977) Jane Fonda and Vanessa Redgrave. Old A&D, 7 & 9:15 p.m. **CII.** "Death Race 2000" (Roger Corman, 1976) David Carradine and Sylvester Stallone. 7 p.m. "Destination Moon" (Irving Pichel, 1950) AH-A, 8:40 p.m.

28 SUNDAY

★ **March of Dimes Bike-a-Thon: Ann Arbor Bicycle Touring Society**

Bicycle a 12-mile loop out to Delhi and back.

8:30 a.m. from March of Dimes office at 121 Huronview. 761-6331.

"Life of the North Slope": Washtenaw County Parks nature walk

A look at the varied flora of an area which receives less light than surrounding areas.

10 a.m., Park Lyndon, N. Territorial Rd. 1 mi. east of M-52. Carpool leaves Crisler Arena at 9:15 sharp. Free. 994-2575.

Ann Arbor Jazz Festival: Anthony Braxton

This new composer has been an innovator in the newest avant-garde jazz. He plays woodwinds, but his main instrument is the alto sax, on which he performs in a unique way.

2 and 4 p.m., Residential College Auditorium, East Quad. $4.50 general admission.

★ **"The Secret Art of Japanese Drum Making": Stearns Collection Lecture/Concert**

Prof. William Malm speaks.

4 p.m. Stearns Bldg. Free. 764-0204.

★ **"A Relevant Faith for the 80's": William Sloane Coffin**

The well-known pacifist and longtime Yale chaplain, now senior minister of Riverside Church in New York, speaks at an ecumenical celebration of the gospel.

7:30 p.m., First Baptist Church, 502 E. Huron. Free.

"Dances for 2": U-M Dance Dept.

See 26 Friday. 8 p.m.

Ann Arbor Jazz Festival: Sarah Vaughan and Arthur Blythe

"The Divine Sarah," a master of jazz, gospel, classical, and pop singing for 35 years, is regarded as the consummate jazz singer on account of the purity and range of her voice. Arthur Blythe, a commanding new voice in contemporary jazz, performs with his "In the Tradition" quartet.

8 p.m., Hill Auditorium. $7.50-$9.50. See 26 Friday for ticket info.

FILMS

CG. "East of Eden" (Elia Kazan, 1955) James Dean and Raymond Massey. MT, 1, 7, & 9:15 p.m. **CII.** "Showboat" (James Whale, 1936) Irene Dunn and Helen Morgan. AH-A, 7 & 9 p.m. **GAR.** "Gone With The Wind" (Victor Fleming, 1939) Clark Gable and Vivian Leigh. Rm 100 HH, 7 p.m. $2. **MED.** "Hair" (Milos Forman, 1979) John Savage. MLB4, 7 & 9:30 p.m.

29 MONDAY

Benefit Vegetarian Dinner: People's Food Co-ops and Newtrition Outreach

Billed as a multi-ethnic, natural foods buffet with everything from vegetarian lasagna to seven-sprout salad, with "plenty of dairy and non-dairy delectables." Music by Morris Lawrence's Afromusicology Ensemble, which used to play the Sunday brunch at Cafe Creole. They'll shift from dinnertime jazz to dance music later in the evening.

5 p.m., First Methodist Church, State at Huron. $6 for dinner and entertainment. Advance tickets from the co-ops. 769-1881.

"Disarmament, Hostages, and the Campus": William Sloane Coffin

Coffin was one of the three American clergymen to visit the American hostages in Iran last Christmas.

7:30 p.m., Rackham Auditorium. Free.

The Shirts plus special guests

The third group in the new series of Monday night TIDAL WAVE concerts at the Chance, the Shirts are best known for their three song contribution to the seminal *Live at CBGB'S* LP, although they've come a long way since then. Lead vocalist Annie Golden, who's also a stage actress, is a fitting foil for the soaring, churning power of the band. Having played Jeannie in the Broadway version and the film version of "Hair," she lends a finely tuned sense of drama to the group.

9:30 p.m., Second Chance. Tickets available at Discount Records, Schoolkids', Where House, and all Hudson's & CTC Outlets. 665-4755.

FILMS

AAFC. Jimmy Stewart double feature. "Two Rode Together" (John Ford, 1961) 7 p.m. "Destry Rides Again" (George Marshall, 1939). AH-A, 9 p.m. **CG.** "Torment" (Ingmar Bergman & Alf Fjoberg, 1944) Old A&D, 7 & 9 p.m.

30 TUESDAY

★ **University Symphony Orchestra**

Mozart's "Magic Flute" Overture and "Symphonie Fantastique" by Berlioz. Gustav Meier conducts.

8 p.m., Hill Auditorium. Free. 764-0204.

★ **An Introduction to Transcendental Meditation**

See 16 Tuesday. 8 p.m.

FILMS

AAFC. "The 17th Parallel" (Joris Ivens, 1968) Vietnam documentary. AH-A, 7 & 9 p.m. **CG.** "Butch Cassidy and the Sundance Kid" (George Roy Hill, 1969) Robert Redford and Paul Newman. Old A&D, 7 & 9:15 p.m.

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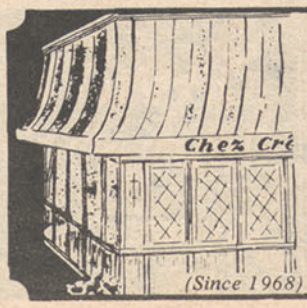

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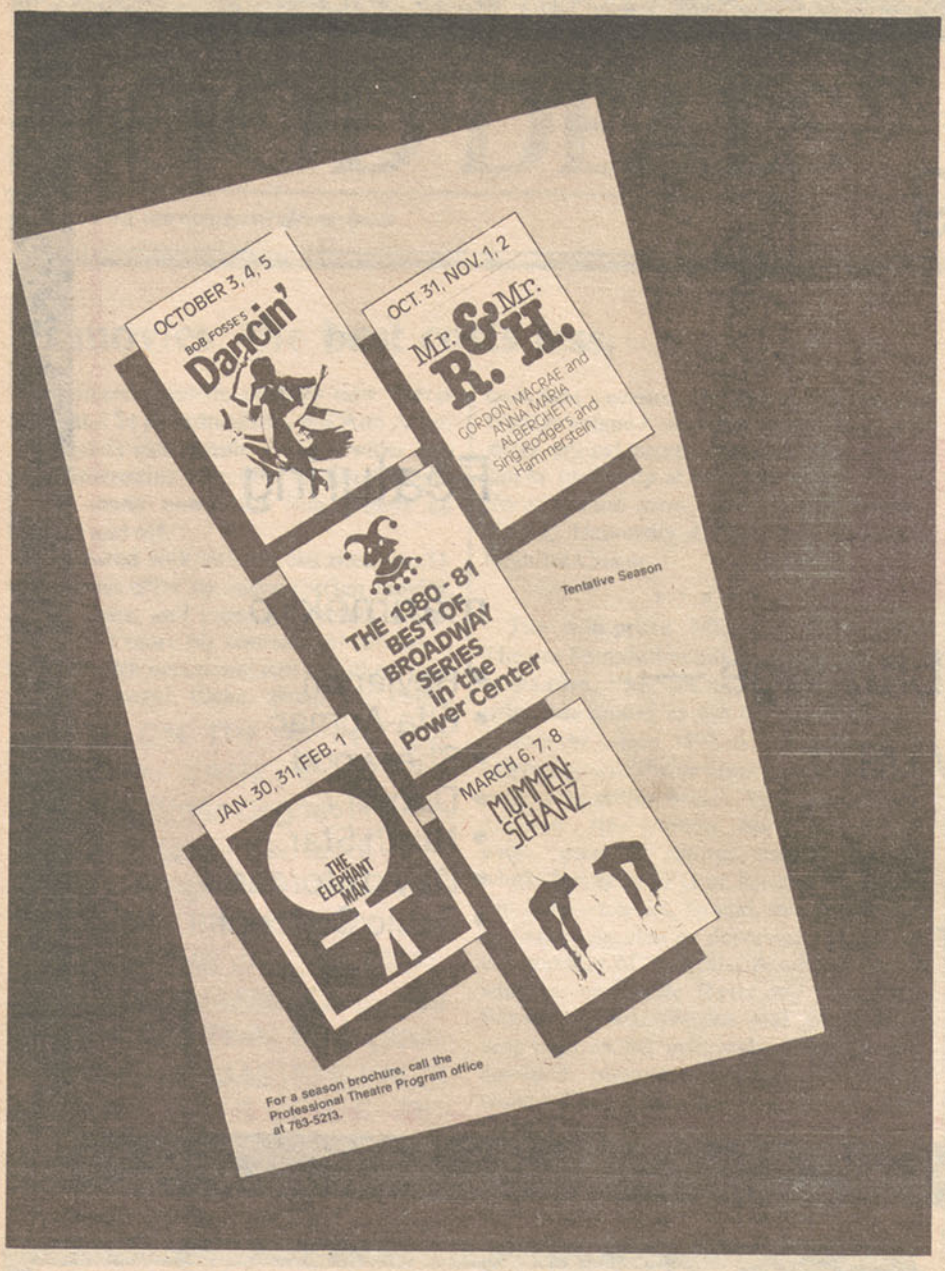
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338 S. Main

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711 N. University, Ann Arbor, Michigan 48104 (313) 995-4242

Co-Directors: Christopher Watson, MFA Dance, University of Michigan
Kathleen Smith, MFA Dance, University of Michigan, L.I.S.T.D. Cecchetti Branch, London

Dance Theatre Studio offers a complete schedule of Creative Movement and Ballet classes for children and Modern, Ballet and Jazz classes for adults. Our studio on the University of Michigan Campus is staffed by experienced, well-qualified instructors. Emphasis is placed on the growth of the individual student. Professional quality instruction is enhanced by DANCE THEATRE 2, Ann Arbor's modern dance repertory company in residence at Dance Theatre Studio.

- Separate classes for children and adults
- Now accepting fall registrations: enrollment is limited
- Office hours: 1-5 pm weekdays; telephone 995-4242

Creative Movement (6-7 years old)

The child will explore the elements of dance: time, space, energy & basic movement technique. Each session allows the child to draw on his/her inner resources to make a statement in movement.

Photo: D. Crew

Photo: K. Smith

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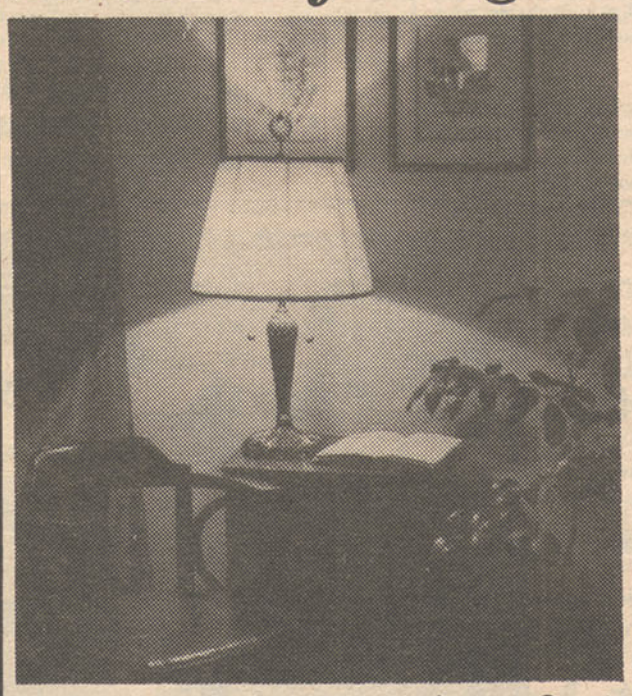

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TOP OF THE LAMP

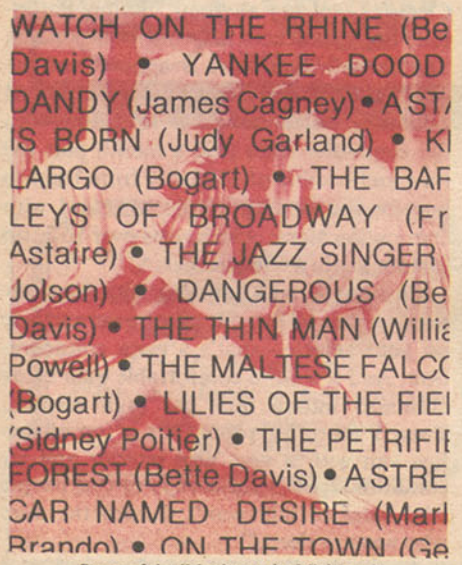
GOOD DEALS

. . . and inexpensive diversions

In movies, the best costs less.

Commercial movie theaters now charge $3.50 and $4 per admission, but Ann Arbor moviegoers can sample a much wider and more interesting selection of films for $2 at the many non-profit film groups on campus and off.

Compared with commercial theaters, U-M societies offer far more foreign movies, classic films, and recently-released movies that didn't score big commercial successes, together with occasional cult hits like Roger Corman horror flicks, Brian De Palma


WATCH ON THE RHINE (Be
Davis) • YANKEE DOOD
DANDY (James Cagney) • AST
IS BORN (Judy Garland) • KI
LARGO (Bogart) • THE BAF
LEYS OF BROADWAY (Fr
Astaire) • THE JAZZ SINGER
Jolson) • DANGEROUS (Be
Davis) • THE THIN MAN (Willia
Powell) • THE MALTESE FALC
(Bogart) • LILIES OF THE FIEI
'Sidney Poitier) • THE PETRIFIE
FOREST (Bette Davis) • A STRE
CAR NAMED DESIRE (Marl
Brando) • ON THE TOWN (Ge

Some of the 'Movies at the Michigan'

("Carrie") thrillers, and fifties potboilers that now seem camp ("Reefer Madness"). This fall's schedules offer something for everyone: Hollywood musicals ("Singin' in the Rain"), recent movies not yet shown in Ann Arbor ("Peppermint Soda"), classic dramas ("Grand Hotel," "Streetcar Named Desire"), adolescent fantasy ("Rock & Roll High School"), and more.

In recent years the film groups have had to lean more heavily on proven hits with college audiences, movies like "Butch Cassidy and the Sundance Kid" and "King of Hearts." But they still offer a most stimulating cinematic smorgasbord.

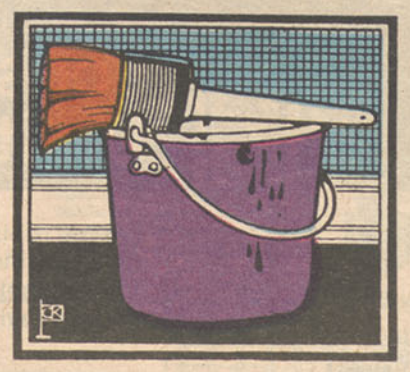
Starting this month, film society movies will be listed in the Observer calendar under each date's events. The film groups put out boldly-designed semester schedules, with short critical blurbs for each film, which can be picked up at showings and at various stores around town, most notably Borders Books, University Cellar, and Mountain High Ice Cream.

* * * * *

The non-profit Michigan Community Theatre Foundation has started a film series of its own, "Movies at the Michigan," to help raise money to pay off the bonds and restore the ornate 1928 picture palace to its original glory. The city has underwritten the project by selling bonds. The theater's new manager, Ray Messler, has selected films with "general" ratings suitable for the whole family (no PG or R), and he wanted fun films—movies, he said, that don't leave audiences puzzled or depressed. The series is a mixture of musicals, Academy Award winners, and Bette Davis and Humphrey Bogart classics. (Bogart and Davis score very high on the informal surveys Messler conducts when speaking at local men's clubs.) The series takes place every other Sunday and Monday through next May, with matinees on Sundays and holidays. It started in August, but a series ticket still makes sense because the $20 price (only $12 for seniors and students) is for 23 admissions. Thus two friends could attend a show together on a single series ticket, using two admissions. What the Michigan Theatre offers that no other Ann Arbor theater can equal is a spacious theater and full-size movie screen together with live organ music played between shows. Organ performances take place either before or after a show. The theater doesn't have a policy of clearing the house, so if you come late, you can stay through the next showing.

Series tickets may be purchased at the door or by sending a check to Michigan Community Theatre Foundation, Inc., Box 7334, Ann Arbor 48107. Make checks payable to Michigan Community Theatre Foundation, Inc. and include your name, address, phone number, and the number of tickets you want.

Top-quality paint at budget prices



Anderson's at 125 W. William Street has for many years offered a bargain for compulsive fixer-uppers by selling its "mismatched paint" at a fraction of the regular price. It's currently $3.00 a gallon and $1.00 a quart for all types of paint, interior, exterior, flat, satin, or glossy, latex or oil-base enamel.

"Mismatched paint" can be the result of a botched attempt to custom match a color or a phone order that was never picked up by the customer. But it is all good paint.

Consult the store personnel about the advisability of getting into a large project with this paint, because the formula on the can is not always present or reliable. Getting more will involve paying the regular price and possibly custom matching. But for smaller projects, such as painting closets and workrooms, this paint is perfect for making a big improvement for very little money. A gallon of latex should cover about 400 square feet, or up to a 9' x 12' room, and a quart of enamel will do several pieces of furniture. (We just did a picnic table, two benches, a big sink base and four shelves from one quart, with some left over for touch-ups.)

12 !/

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Carpoolers and vanpoolers can save a thousand dollars a year

Carpooling saves money—everybody knows that. But with gas prices rising ever higher, ride sharing makes a bigger difference than ever before. People who drive a standard-size car ten miles each way to work could save $796 a year by switching from driving alone to going in a four-person carpool, according to 1979 federal government figures. The savings for drivers of subcompacts was $544. (For help in calculating and comparing detailed costs of commuting alone, in a carpool, or in a vanpool, write for "Rideshare and save—A Cost Comparison." It's free from Public Transportation Management Division, HHP-33, Federal Highway Administration, U.S. Department of Transportation, 400 7th Street SW, Washington, D.C. 20590.)

For long commutes of 40 miles each way (about the distance from Ann Arbor to Detroit) the annual savings of carpooling over driving alone are *really* spectacular: $2,438 for the owner of a standard-size car and $1,645 for the subcompact owner.

A program designed to help set up ridesharing programs for people who work in Washtenaw County is just now getting underway. It's administered by the Ann Arbor Transportation Authority with funding through grants from the Michigan Energy Administration, the Michigan Department of Transportation, and the U.S. Department of Transportation. A computer matching system matches up potential ridesharers according to where they live, where they work, and the hours they work.

If you want AATA's computer matching system to help you find potential ridesharing partners who live and work near you, ask for a ridesharing application from AATA's special projects coordinator, Joan Singer. She can be reached at 994-1767 or at 331 South Fourth Avenue, Ann Arbor 48104. The form provides for the applicant's last name and home address to be withheld for privacy, if desired. Nonsmokers can request not to be matched with smokers, and potential riders need not have cars to participate. Applicants in the program so far have come from as far away as Jackson and Toledo. The requirement is simply that you work in Washtenaw County.

When Singer sends participants the computer print-outs of potential ridesharers, she includes helpful information on setting up carpools to avoid misunderstandings and incompatibilities. She also sends information about vanpooling, an option which can ultimately be even cheaper and more convenient than carpooling, though it takes more organization to get it going. MichiVan is a Michigan Department of Transportation program administered by Van Pool Services, a subsidiary of Chrysler. It provides a 15-passenger van to a vanpool driver who has recruited twelve or more riders, and it maintains and insures the van. The driver gets to ride to and from work free and to use the van in off-hours, in return for collecting money and organizing the pool.

Ann Arbor's first vanpool driver is Ed Clemons, who lives on Rosewood and works in Detroit's New Center area as superintendent of foster care at Wayne County's Children and Youth Services. He participates in a different program organized for people who work in Wayne County. He was already part of a four-person carpool when he heard a radio interview about vanpooling when it was being developed. He liked the idea but it took some doing to track down the agency in charge of administering the program. In Detroit it turned out to be SEMCOG (Southeast Michigan Council of Governments). Through SEMCOG's ride-sharing planner, he got together with the transportation coordinator at the Burroughs headquarters near his office. Six Burroughs employees signed up for a total of ten potential vanpoolers, including the four original members of Clemons' carpool. The carpoolers recruited co-workers at the Detroit Institute of the Arts, United Community Services, and Clemons' office to bring the total to 13—one over the minimum number required. A General Motors employee joined later.

Peter Yates

Driver Ed Clemons (second from right) and fellow vanpoolers, who commute to Detroit for $50 a month.

The vanpoolers meet in the Arborland parking lot at 6:50 each morning and reach the conveniently-located Burroughs parking lot by 7:50, having dropped off the Detroit Institute of the Arts and the United Community Services people along the way. Driving responsibilities fall mostly on Clemons and his alternate, Ralph Patterson, but two others help out occasionally. The driver's free share is apportioned accordingly. For non-drivers the cost is $50.83 a month, which compares favorably with the commuter train ($90 a month plus the time and trouble of changing from train to bus for the last leg of the trip) and with commuting alone, which costs over $6 a trip just for gas in a compact car.

Clemons is well satisfied with the vanpooling idea so far. "It saves wear and tear on your vehicle—that's a main consideration. And it's more comfortable than being crammed into a little car in a carpool. There's more leg room. It's a top-of-the-line van with a very nice interior and air conditioning. It's big enough so that people who want to talk won't disturb the ones who want to sleep."

Are there disadvantages for him? Not many, so far. The biggest problem seems to be the lack of an FM radio, which eliminates the popular choice of music, jazz on FM stations WCHB and WJZZ.

MONTHLY COST COMPARISON

Daily Round Trip (miles)	Vehicle Type	Monthly Drive Alone Costs	Monthly Shared-Driving Carpool Costs			Monthly Shared-Riding Carpool Costs		
			2-person	3-person	4-person	2-person	3-person	4-person
20	Sub. Stand.	$ 61 $ 89	$ 34 $ 49	$ 24 $ 35	$18 $27	$ 31 $ 45	$21 $30	$16 $23
40	Sub. Stand.	$106 $155	$ 60 $ 88	$ 43 $ 63	$34 $49	$ 53 $ 75	$36 $52	$27 $39

Ten-cent tree seedlings

Tree seedlings can now be purchased in the fall as well as the spring from the Washtenaw County Soil Conservation Service. Red pine, white pine, Norway spruce, and white spruce will be offered in lots of either 50 or 100 at a cost of about $10 per hundred. The program, designed to encourage soil conservation, wildlife, and aesthetics, is open to rural landowners and city homeowners alike. People interested in quantities smaller than fifty are encouraged to divide the trees among friends.

Contact the Soil Conservation District Office, 6101 Jackson Road, Ann Arbor 48103—telephone 761-6721—for an order. Seedlings will be available between September 15 and October 31, a good time for fall planting except if the weather is unusually dry.

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GOOD DEALS/continued

Make a big, portable desk for about $50

A big desk, attractive in a casual way, can be made for $50 or so using square red clay flue tiles as pedestals and an inexpensive hollow-core door as the top. The wood, when varnished, is good looking and easy to clean.

Architects at Preservation Urban Design work at such desks, which stand 29½" high when a row of bricks is added to make it standard desk height.

Is $50 really such a good deal, you ask. It depends. Sometimes big office desks can be found for $75 or so, but moving them is a major operation, and they don't fit through some doorways. Though these flue tiles are by no means lightweight, the flue-tile desk has the advantage of being easily disassembled so a single person can move it up stairs and through doorways. The flue tiles can be used for storing books and papers. If you eventually find you can afford a better desk, the flue tiles, set on end, make fine outdoor planters. Or they could turn into a bed with only one flue tile at each end of the door, with a piece of mattress-size foam rubber for the top. (4" thick foam, 2 feet wide would run $.24 an inch or $19.20 for a 6½-foot piece at Minnesota Fabrics.)

Here are some prices and sources for the flue tile desk:

Four flue tiles, 13"x13"x23"	
Rohde Brick and Supply	$ 7.90
Russ Building Supply	9.37
Birch door, 80" x 32"	
K-Mart	17.88
Fingerle Cash-Way	19.30
(narrower doors are also available)	
Varnish, 1 quart	about $4
TOTAL COST	$53-$60

For a narrower, smaller, and less expensive desk, you could use particle board. A 2' x 4' sheet of ¾" particle board is $2.67 at K-Mart. For a custom-size top, Fingerle's full-service facility on Fifth Avenue will cut to specifications from a 4' x 8' sheet, which costs about $11 plus an extra cutting charge of $.50 a foot. The particle board is best painted with a roller, according to clerks at Anderson's, using a good quality interior latex primer (about $4 a quart) and a high-gloss enamel about $4 or $5 a quart). The enamel comes in some bright, eye-catching colors like fire engine red and sunny yellow. We made a child's particle-board desk with a 2'x4' top and smaller (7½"x13") flue tiles for about $35.

Peter Yates

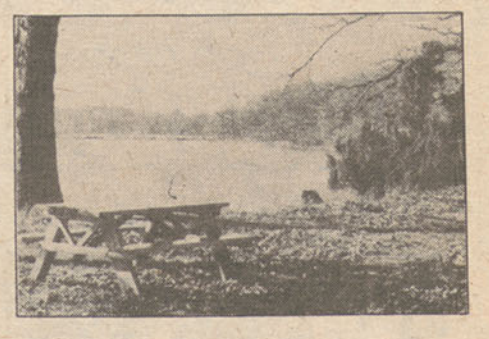
Chloe Duke at her new desk.

A pleasant new park with a lake

We've heard a lot of nice things about Independence Lake Park, the Washtenaw County Parks and Recreation Commission's new park between Dexter and Whitmore Lake, about 20 minutes from Ann Arbor. The 200-acre lake and surrounding 180 acres of interesting, hilly property used to be a company retreat for employees of Edwards Brothers printing. Terrain is varied, including open meadows, oak-hickory woods on high ground, and marshes. WCPARC has developed a swimming and picnic center on the northeast shore of the lake. It includes a sandy swimming beach, grassy areas for informal play, and an extremely attractive office-restroom-shelter complex designed by architect David Osler. Swimming ends on Labor Day, but the setting will be ideal for fall picnics. Grills and tables are available. There is a daily $2 charge per car or a $5 pass for the rest of the season.

So far the park has taken on more of a family character than state parks like Silver Lake and Half Moon Lake. It's not too crowded, either, and park personnel are hospitable and friendly, in vivid contrast to the surly types one often encounters at the city's pools. "Isn't this a beautiful park?" we overheard one visitor say. "Yes—don't tell anyone about it!" her friend replied.

Some hiking trails have been developed but not yet marked. They, along with cross-country ski trails, will be finished for use next season.



Win $5 — suggest a deal!

What are some good deals you know about? We'll pay $5 for each suggestion we accept. Write to "Good Deals," Ann Arbor Observer, 206 South Main, Ann Arbor, Michigan 48104. Include details on availablity, characteristics, and price of the proposed good deal in relation to similar products or services.

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RESTAURANTS

The Many Moods of Dominick's

DOMINICK'S
812 Monroe Street, 662-5414

Description: Informal, confused, busy downstairs area for snacks, beer, light meals. More orderly, quieter upstairs dining room for dinner. Improvised decor using artifacts like etched glass windows scrounged from the State Capitol building, all managing to look Italian.

Price Range: Sandwiches $2.07 and subs $2.88, soup $1.20; salad $1.20. Dinner entrees with pasta in the $4–5 range, meat and fish $6–$7 range.

Recommended: Vietnamese egg roll appetizer when available; also stuffed clams. Veal preparations and chicken breasts. Italian cheesecake.

Hours: Coffee and doughnuts from 7:30 a.m. Snacks, sandwiches, soups from late morning until 10 p.m. Dinner upstairs from 5:30–9:30 for last orders. Closed Sunday.

Reservations: None.

Wheelchair access: Ramp to ground floor. Accommodating staff sets up dinner downstairs when asked.

By ANNETTE CHURCHILL

The highly original, somewhat antic atmosphere of Dominick's, at 812 Monroe Street, reflects the personality of its owner, Dominick DeVarti. Whether you are looking for a bar, beer garden, sandwich shop, pizza joint, trattoria, formal restaurant, or even a picnic area, some part of Dominick's will fill the bill. Twenty years of improvisation have gone into the development of this place. Even now, new ideas for improving or changing it stream from Dominick's brain—extravaganzas of the imagination that put one in mind of movie moguls and their "who's gonna stop me?" courage. Upstairs you can sit down to a table with a tablecloth and heavy cloth napkins on it and order a full Italian dinner. Downstairs, in surroundings that are profoundly unfancy, you can grab a snack or a submarine sandwich, get a pizza or a bowl of soup or just beer or coffee. At noon a few people even bring their own sandwiches into the place, coolly unwrap them, and buy beer. Nobody seems to mind. Equally welcome, apparently, are students who make themselves at home on the front porch downstairs and study or read newspapers without ordering anything at all. It's enough to give a cost-conscious restaurant consultant gray hair.

Nevertheless, Dominick's feels successful. Its customers act as if they like being there. Back in the sixties, during the formative years of the Ann Arbor Film Festival, its founder, George Manupelli, and other devotees of avant-garde film hung out at Dominick's. The walls of one room are covered with still shots from their weird, disturbing, and influential work. The customers today are not all students from the nearby schools of Law, Business Administration, and Education. Dominicks's attracts people of all ages who like its informality, the Italian style of its food, and the bright, sound of its clientele's conversation.

812 Monroe Street has been a commercial property since the turn of the century. Originally it was a neighborhood grocery store, then after the First World War, a restaurant. DeVarti bought it twenty years ago, acquired the house next door, and eventually joined the two houses together. He spanned their gabled facades with a deep

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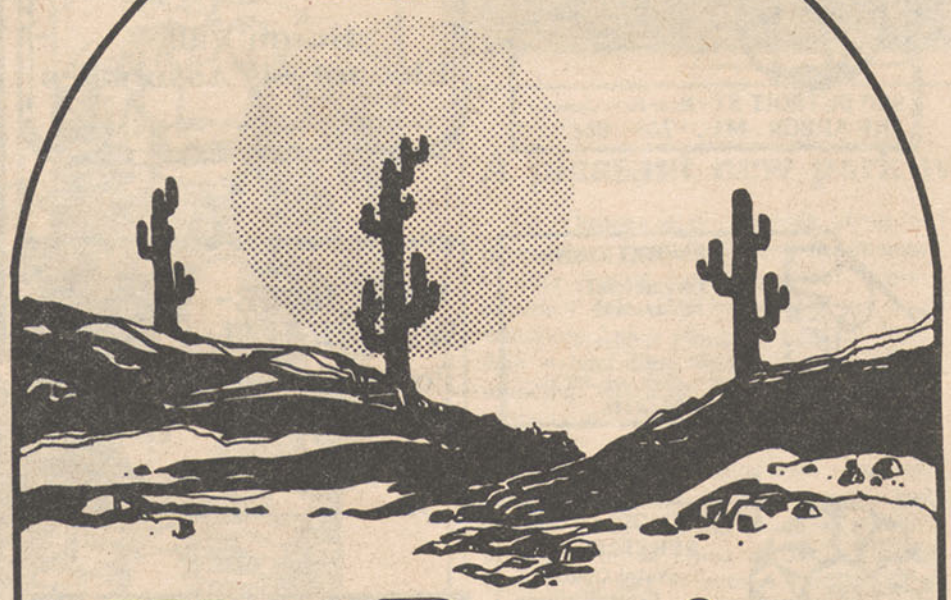

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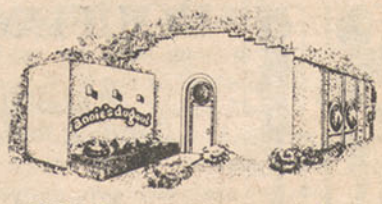

2324 Dexter Rd., Ann Arbor
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Upstairs

Downstairs

Peter Yates

two-story front porch. Wide corridors both up and downstairs run straight back to two back porches. They were formed by what had been the space between the two houses. One of the big attractions of the place in warm weather is the large number of open-air tables. When cold weather comes, the different functions of Dominick's are tucked into one or another of the side-by-side houses plus a basement room.

I enjoyed a full-production sub sandwich ($2.88) and a hot Italian sausage sandwich ($2.07) in the lively luncheon atmosphere of the back porch. Their assertive flavor set the tone for much that I ate on several subsequent visits.

In the more formal dining area upstairs, all dinners, including pasta dinners, are prepared to order. Customers are asked to be patient, but I found the service relatively prompt anyway. Of the appetizers I tried, an ice-cold gazpacho ($1.00) made with fresh tomatoes was flavorful and refreshing. Stuffed clams ($2) and a Vietnamese version of an egg roll ($1.25) with a fish sauce were hot with red peppers and excellent accompaniments to drinks. Snails with garlic and butter came to the table with the butter still snapping hot. For my taste they could have been a bit more garlicky, but they were so hot and good it seems like carping to say so.

Baked trout with mushrooms ($7.75) was cooked straightforwardly, its only seasoning the generous buttery heap of sauteed mushrooms on top. I enjoyed it, but of all the entree selections it was the least Italian in character and probably a poor choice for a person checking out the restaurant for the first time. Saltimbocca ($7.50), unbrowned veal with prosciutto, depended heavily on its flavorful butter and wine sauce to make its point, but the sauce was good, and I enjoyed the dish. In the same way, veal and mushrooms "lightly sauteed" ($7.50) was not browned and was served with an excellent Madeira-flavored sauce. A boned, sauced chicken breast ($6.25) was wonderfully juicy, proof of the cooked-to-order claim. Selections like these cry out for good bread to sop up the juices with, but Dominick's shares with other restaurants in town the persistent problem of finding good bread. (The bread used for subs is superior to that served with dinner.)

Pasta selections ($4.50–$4.95) feature different forms of pasta as well as a variety of sauces. Egg noodles with a garlic-tinged butter and cheese sauce was excellent. The noodles were not overcooked. The pasta dinners and all fish and meat dinners are served with a heavily dressed lettuce salad perfumed with a dried herb mixture in which I detected oregano, basil, and fennel. The salads come generously sprinkled with cheese. A bowl of something called Italian vegetables was also presented—a pretty composition of carrots, green beans, and cauliflower cooked *al dente* without salt. Because they were neither buttered nor sauced, I slid my share over onto my salad plate, where the sharp Italian dressing livened them considerably.

All desserts at Dominick's are made on the premises. Among them a cassata (a layered affair of pound cake and creme filling with chocolate frosting) was very good, and the Italian cheesecake ($1.50) made of ricotta with white raisins and pieces of citron distributed through the filling was heavy, rich, and wonderful. I decided not to eat the damp and tough bottom crust. Two house wines and a varied selection of Italian wines available by the bottle are on hand.

We ate on the upstairs front porch with its splendid view of the Law School buildings. Where an unmemorable parking lot once stood directly across the street, there will soon be a park that forms the roof of the new underground law library. The view next summer should make Dominick's upstairs front porch the prettiest place in town to eat. In honor of the upgrading of his area by the Law School, Dominick is busy with plans for an expanded menu. He has installed a test kitchen where his sister, Mary Labreque, is trying out new recipes. Plans also call for turning the back yard into a piazza and fencing off the view of the back porches of neighboring houses. The fountain for the piazza is already in place.

Food at this restaurant is sufficiently good to draw customers on its own. The unconventional, unpretentious, and attractive personality of Dominick's is a bonus. □

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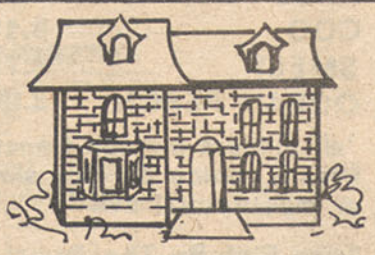

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CHANGES

Selected reports on major changes in retail businesses and noteworthy buildings

A belated blossoming of Oriental restaurants.

For years, despite a proliferation of restaurants and a growing mania for ethnic cooking, more vegetables, and healthier food, central Ann Arbor has had but two Oriental restaurants: the Kamakura Japanese restaurant on Church Street and the Pagoda Cantonese-American restaurant on Main Street. Now, suddenly, within six months or so, *three* more have popped up: The Orient Express (Chinese fast food) at State and William in January, and more recently, two Japanese restaurants, Donburi at 215 South State behind Jason's ice cream, and the Misato on South University beneath the Village Bell.

Chinese fast food at the Orient Express

Peter Yates

Orient Express owner Lok Lau

The **Orient Express** at State and William is the work of owner Lok Lau, an enterprising 23-year-old Chinese from Singapore who arrived in this country four years ago to live with his sister in Plymouth. He's the restaurant's main cook and uses his own recipes for the popular dishes he serves: teriyaki beef and chicken, pork tempura, fried rice, and eggrolls. The restaurant seats only 40, so cooking and service have to be fast. Lau aspires to the status of a Chinese McDonald's—fast, inexpensive food but healthier, with substantial vegetarian alternatives.

Lau's biggest challenge has been dealing with the young people who have hung out at his corner for years. He has on occasion demonstrated his expertise in martial arts in a manner that's peaceful but clearly intended to get across the idea that he's not to be messed with. The general consensus is that the corner is significantly more orderly at night this year than last, when Mr. Tony's Submarine Shop was at that location. Lok Lau feels that having an active owner-manager on the scene—someone with a vested interest in the place—makes a big difference. He makes it his business to know personally both his regular customers and the kids who hang out on the street. He takes pride that families can now feel comfortable eating there at night.

Home-style Japanese cooking at Donburi

Donburi is tucked behind Jason's in what used to be an imported clothing store. The seating areas of the two eating establishments are connected by a door and window, the menu at Donburi calls it "the other face of Jason's." It is the brainchild of four partners: Joan French, owner of Jason's; her friend Janet Russell, also involved in Jason's; Greg Fenerli, engineer, designer, cook and owner of the Oyster Bar and the Spaghetti Machine and the Rubaiyat); and Tamiko Cowen, manager of Fenerli's nightclub and restaurant. French and Fenerli have been friends for years, and when he heard that she and her husband, the owner of the building at 215 S. State, were looking for a new investment project that would be compatible with Jason's, he and Cowen suggested the type of simple, low-cost Japanese fast food restaurant that has been popular on the West Coast. Donburi offers eleven dishes, prepared to order and served on paper plates or bowls. ("Donburi" means bowl in Japanese, and any menu item with "donburi" after it means it is served in a bowl. Katsu Donburi is a veal cutlet with onions, eggs, and rice; Iridama Donburi is tofu, eggs, water chestnuts, and other Japanese vegetables on rice.) Three kinds of sukiyaki are served—beef, chicken, and vegetarian. Prices are all $1.92 ($2 even with tax) except for tempura ($2.40) and tofu-miso soup ($.72). This soup is frequently eaten for breakfast in Japan.

This food, simply and appetizingly presented, is working people's food, according to Tamiko Cowen, who comes from Japan. "It's not high-class restaurant food," she says. "It's the kind of food your mother fixes at home."

The new restaurant has proven especially popular with the Japanese on campus, who are also attracted to Jason's by the national love of ice cream. The simple decor, devised by Fenerli, reflects Japanese design in modern materials: imitation rice-paper screens, Japanese lamps, and vinyl grasscloth and bamboo wallcoverings in the bright front room where the counter and non-smoking section are. The back room is darker, with barn siding walls. The place seats 55; take-out is also available. Color pictures of the main dishes are prominently displayed to give customers an idea of what they're getting.

The four partners come from very different backgrounds and tend to have strong opinions. French is Jewish and intense; Russell is a proper Bostonian and the only low-key one of the group; Fenerli is Greek and flamboyant; and Cowen is Japanese and also intense. "It's amazing we can agree on anything," French comments. She herself is an avid proponent of improved nutrition and wanted to serve optional brown rice, an idea Cowen denigrated as un-Japanese. French was briefly able to prevail. But the others won out in the end. No brown rice was the final decision.

Come winter, Cowen plans to replace rice with noodles in the Donburi dishes. Politeness isn't called for when eating such dishes, she points out. "You must slurp and make much noise, or your friends will not think you like it."

The ice cream parlor has also been influenced by French's ideas about nutrition, interestingly enough. She has done away with Fannie Farmer candies and added in their place vitamins and supplements, high-protein drinks, and natural-food snacks.

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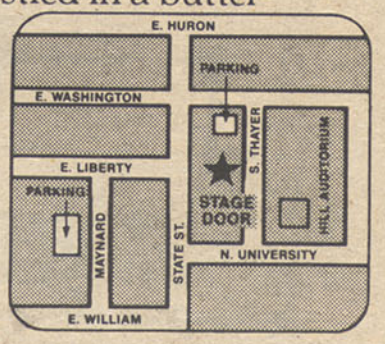

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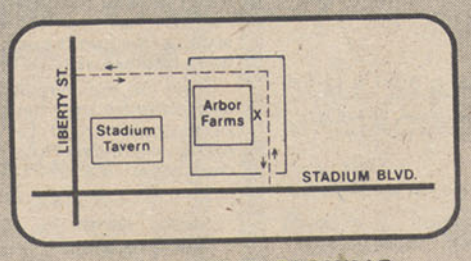


CONVENIENT PARKING

CHANGES/continued

A sampling of Japan's cuisines at The Misato

Natural food devotees will also find a lot to like about **The Misato,** the newly-opened Japanese restaurant in the basement of The Village Bell on South University. There's a tofu menu (tofu or bean curd is the basis of an ingenious and sophisticated cuisine in Japan) and a noodle menu featuring buckwheat noodles (soba), whole wheat noodles (udon), and rice noodles (ramen), all of which are served with sauces. Patrons must ask to see these menus while the restaurant is getting its opening act smoothed out. The main menu itself is by no means alien to popular American taste. Dinner entrees, priced from $5 to $7, including rice, soup, green tea, and vegetable garnishes, feature dishes that Americans are increasingly familiar with: beef and chicken teriyaki, shrimp tempura, and salmon steak teriyaki style. Lunches are in the $2.50 to $5 range. Whereas Chinese and Korean cooking can be spicy, Japanese food is on the bland side. An American male of our acquaintance with conventional American taste in food found every aspect of his Japanese dinner enjoyable: a clear soup of chicken broth with egg, a combination of batter-fried shrimp tempura and beef teriyaki (sliced steak with a soy-based sauce), and small amounts of two vegetables: a spicy cabbage pickle and cooked broccoli spears with a delicate sauce. He found chopsticks more practical than he had expected, and he liked being able to pick up the soup and rice bowls and eat directly from them. Soup and rice are eaten between bites of the main dish in Japan; they neutralize and cleanse the palate so the taste buds are ready for the next bite of the main dish. Vegetable garnishes also provide a contrast. Lifting the bowl to your mouth is considered good etiquette in Japan, because it conceals the inside of your mouth from view.

For adventurous Americans there's sashimi, a classic Japanese appetizer consisting of wafer-thin slices of raw fish. And for the completely hidebound American eater there's the inevitable hamburger, flavored with Teriyaki sauce and mixed with onions, mushrooms, and water chestnuts.

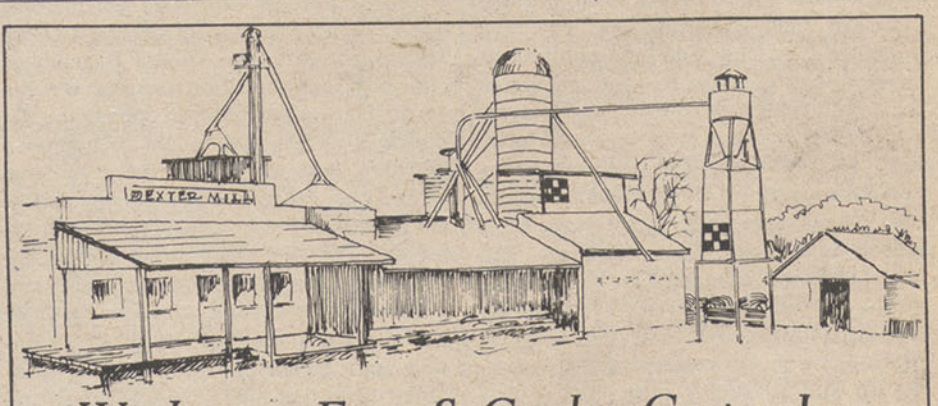
This type of food represents a standard fare in Japanese hotels today, according to George Nace, co-owner and guiding spirit behind the restaurant. The typical Japanese restaurant still specializes in only one kind of dish, however—perhaps sukiyaki (sliced beef or other meat prepared with sliced vegetables at table), or noodles, or tofu, or tempura, or teriyaki. "We combine that variety in one place," says Nace. The new restaurant is extremely popular with Japanese, who seem to make up a third to a half of the diners. They eat with much enthusiasm and signal their waitress by raising their arms and sometimes waving lighters. To signal in subtle Western fashion by making eye contact is considered too egotistical, Nace says. "It implies that you are so important, the center of the universe."

A much-discussed Japanese specialty that will soon make its Ann Arbor premier at The Misato is the sushi bar, a counter that functions as a social center, much like a tavern bar but with fish instead of alcohol as the main gustatory attraction. At the bar the sushi cook fixes the Japanese equivalent of sandwiches (rice hand-squeezed into balls and served with combinations of horseradish, raw or pickled fish, or octopus). These are prepared with traditionally prescribed motions and accessories. The sushi cook also functions as the male counterpart of the traditional geisha by keeping up a pleasant conversation that includes all the patrons at the bar and avoids controversial subjects.

Peter Yates

Tray of sashimi (raw fish appetizer)

Opening the restaurant means the fulfillment of a long-held dream for Nace, a U-M biologist who runs the Amphibian Facility or so-called Frog Farm on Fourth Street, where frogs are raised for experiments. He grew up in Japan, the son of German Reformed missionaries, and is fluent in Japanese (he interrogated prisoners during World War II). He has maintained an active interest in Japanese culture, with frequent trips to Japan for scientific research. For years he and some Japanese and American friends have worked toward the goal of establishing a first-class Japanese restaurant, at first in conjunction with the Kamakura on Church Street. When that



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Peter Yates

Chef Richard Dezaki fillets a tunafish with his $700 knife as George Nace looks on.

didn't work out, Nace decided to do it on his own. Good fortune brought him together with Richard Dezaki, a former executive chef at the Detroit Plaza Hotel in Renaissance Center.

Dezaki had embarked on a career in cooking because as a third son in Japan, he had no place in the family business. His career with Western International Hotels began in Tokyo. The international chain sent him to Singapore, Manila, Alaska, Johannesberg, and various other places, finally coming to Detroit, where he took a medical leave due to a bad back. Moving so often was getting to be too much for Dezaki's wife, especially as their children approached school age, so they decided to stay in Michigan and open a restaurant in downtown Ypsilanti, the Sukiyaki Bowl. There Nace recruited him for his own venture. "As soon as I talked with him, I realized he was a first-class cook," Nace says. Nace convinced Dezaki that he would do better in Ann Arbor, where most of his customers were from anyway.

They explored the possibility of opening their Japanese restaurant on the top floor of the Ann Arbor Inn. Those talks fell through, but a management agreement was reached last May with Clint Castor, Jr., owner of the Village Bell. Castor would own the restaurant and its liquor license, while Nace, Dezaki, and company would run it. Turning the Village Bell basement into a Japanese restaurant was a team effort. Nace made the lamps, Dezaki's wife made the cushions, the cooks constructed the booths. The kitchen was enlarged, and late deliveries on equipment delayed the much-advertised opening until mid-August.

Did it scare Nace, as a novice, to be entering the restaurant field, a business known for its ability to destroy non-professionals? No, he replies with quiet confidence. He and Dezaki both know Japanese food. Moreover, he continues, "running the restaurant is not at all unlike running the Amphibian Facility. The frogs—from five to ten thousand at a time—are the customers. My work-study students are the chefs. The frogs have to be fed every day at a certain time, and timing is very important because most of them eat live food—crickets that we raise here. If the customers are unhappy with what we're doing—if they don't like the food or the environment, that is, the decor—they complain about it. They die. At the Amphibian Facility we have to keep track of what our costs are, too, though there's no profit, of course. Timing, management control, leadership—that's what's important in both businesses."

Two satisfied customers of the Amphibian Facility are actually on hand at the new restaurant: the African clawed toads that live in the big aquarium. They are a striking sight, remaining virtually motionless under water for up to 30 minutes at a time. With their finger-like claws and their legs extended, they assume the posture of leaping modern dancers frozen in action, until they suddenly dart to the surface for a gulp of air. "They're very popular in research, especially in genetic engineering," Nace explains. "They spend their lives in water but can travel overland in search of water. The claws enable them to dig a hole in the mud if the water dries up, where they make a mucous nest. They can stay there up to two years, until it rains again." □

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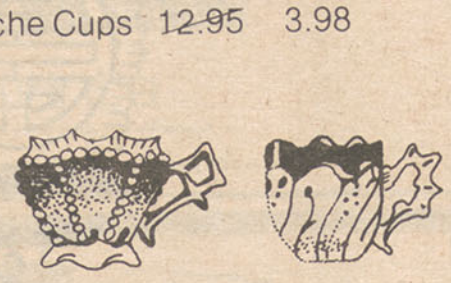

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CHANGES/continued

Icelandic wools on Main Street

Iceland's cold winters can help keep Ann Arborites warm.

Peter Yates

l-r: Leann Beird (mgr), Gudrun Petersson (Dora's mother), Dora Gudlaugsson, Kulli David Gudlaugsson.

Iceland, USA is a new Main Street shop specializing in Icelandic wools—thick sweaters and coats for fall and winter, lightweight wool and sportswear for spring and early summer. The bold italic letters of the shop's plexiglass sign suggest a degree of professional attention to details that lead one to think it could be a franchise or chain intended for sophisticated cities. But that's not the case, we discovered, when we talked to owner Dora Gudlaugsson, 28, an attractively dressed blond Nordic. She and her husband, Petur, are from Reykjavik, Iceland's capital and only city, and they came to Ann Arbor nine years ago when he entered the U-M School of Engineering. They liked Ann Arbor so well and inflation in Iceland was so bad that they decided to stay here. Dora is interested in textiles, and she designed and manufactured napkins, pillowcases, and tablecloths for Jacobson's, Hudson's, and Saks, under the name "Dora Designs." When she inherited some money from her grandmother, she decided that the Ann Arbor public had been waiting for the kind of store she had in mind. She felt an Icelandic woolens shop would make a better investment than manufacturing table linen.

The distinctive thing about Icelandic wool is the peculiar circumstances of Icelandic sheep. Subjected to long winters outdoors without shelter, they grow longer, shinier, and lighter wool. Because Iceland is an island and its sheep have not been bred with other sheep for a thousand years, a special breed of sheep has developed with wool that's particularly weather-resistant. Knitting is a well-established cottage industry in Iceland.

The off-whites, beiges, and browns associated with Icelandic wools are the sheep's natural colors. Prices for sweaters range from $50, for those mass-produced in small factories, to $100 for handmade sweaters and $150 for designer sweaters. Americans like the traditional Icelandic folk-inspired geometric designs in sweaters and coats; Icelanders, who are quite fashion-conscious, wear both traditional and high-fashion sweaters, but many of them regard the traditional striped coats as passe.

Dora Gudlaugsson has already been on several buying trips to Iceland this year and plans to continue to go there at least twice a year to keep up with her sources of supply, which include several women who knit for her at their homes. In addition to carrying sweaters and outerwear for men, women, and children, Iceland USA sells hats, scarves, mittens, socks, blankets, and Icelandic yarn, called Iopi. More designer sportswear is on the way.

Assorted Notes

This fall downtown is gaining a grocery store after several years of losing them. The Huron Street A&P closed in 1975, its successor, Meisel's, closed a couple of years later, and Diroff's Market closed last spring. Marwar Issa, owner of the Dexter-Maple Milk Depot on Dexter Road, has purchased the former Fox Marathon station at Huron and Division. He's renovating the building and adding half again as much space to create what he's calling **"The Big Market."** The store, to be open from 7 a.m. to 11 p.m., will carry a full line of groceries, fresh produce, cheese, and deli items, including sandwiches. Middle Eastern foods will be a specialty—breads, falafil (that popular chick-pea patty that's fried like meat), and baklava and other desserts. The store should be a welcome addition to many people who live nearby without cars, especially students and older people.

Issa, a former police officer, immigrated from Jordon with his entire family in 1974. He has eight sons and daughters in all. He worked at the University Hospital, and his sons worked at Chrysler. They all saved money in order to open their first store. The whole family works there, and the place is by no means large, so it made sense to start another operation to keep the family from bumping into each other. Having a large family in a business like his is basically an advantage, Issa feels. "Employees don't really care if you have customers coming in or not. The family gives good service." Cleanliness and service are high-priorities with him.

The store is due to open in early October, and if all goes well, the Issa family can be expected to open more stores in the future.

So many changes have occurred this summer, it's difficult even to summarize them. But we'll give it a try. The biggest addition, no doubt, was the much-heralded new **Lord & Taylor** near Briarwood. The 100,000-square-foot department store is the 35th offspring of Manhattan's Lord & Taylor on Fifth Avenue, long a bastion of genteel good taste. Ann Arbor, too, is Lord & Taylor's kind of place, according to a spokesman's pronouncement. To build up a clientele, the store mailed unsolicited his-and-hers credit cards even to residents of perceptively unaffluent neighborhoods and stationed employees at the store's entrances to welcome customers and encourage them to apply for credit cards. Full-page Lord & Taylor ads graced the back pages of many successive *Ann Arbor Newses*, and one day a full-color catalog came with the daily paper.

More assorted notes

Down the mall from Lord & Taylor, and on a *much* smaller scale, is the **Animal House,** featuring handmade stuffed animals by Ira Jansen, who continues to sell them at the Farmers Market, too. Her creatures—lambs, guinea pigs, possums, horses, and baby dachshunds are big sellers—and are appealing in a refreshingly straightforward, unsaccharin way. The shop has room for larger animals—a camel, a life-size tiger, a baby elephant, and a zebra, for example. An ostrich sits on the counter. Owner Ira Jansen makes the animals by hand. (They're machine washable and dryable, with no parts that can fall off.) She will even make duplicates of animals from color photos. "If she can find the material, there's nothing holding her back," says shop manager Ann Bolhouse. "It's a God-sent gift, I guess." Fans who feared a dramatic price increase due to higher overhead may be relieved to know it hasn't happened —not yet, anyway. The horse that was $8 at the market a year ago costs $8.50 today.

Surely the most notable loss of the summer was **Mr. Flood's Party,** the popular West Liberty bar that pioneered West Side revival when it opened in 1969. Mr. Flood's Party, Inc., which owned and operated Flood's, the elegant restaurant **Leopold Bloom's,** and the **Gallery** wine room and lounge, filed for Chapter 11 bankruptcy in April. Financial pressures brought on by the high cost of operating the restaurant had led one manager, since departed, to fall behind on federal taxes. The sum had grown to well over $100,000 before others realized what was going on. Efforts to rectify the situation and put the restaurant on a self-sustaining basis came too late, however. So the bar, which had always done well enough on its own, was pulled under, too. The entire business is now for sale.

Several changes have occurred on the gallery scene. The **David Ackley Gallery,** an elegant mixture of primitive artifacts and traditional English furniture at 215 S. State, has closed. Its owner, David Ackley, continues to deal in art on a private basis. Primitive art is his specialty, but he buys and sells contemporary art, too. Originally he planned to include more than primitive art in his gallery, but that never materialized. Then too, he found he was away too much to keep his posted hours. "You couldn't even justify that much space on Madison Avenue for primitive art," he says. "To pay for a window on State Street, you almost have to sell prints like Borders."

The Union Gallery, inside the Michigan Union, also closed this summer, though director Rita Bartolo hopes it will only be temporary. She was summarily notified that the space would be turned into a lounge this fall as the Union continues to be renovated. The gallery's closing is a blow to younger artists in the area, for it was one of the few local galleries devoted to furthering the careers of less well-known artists.

Despite the crafts renaissance in recent years, it's still not common for galleries to promote exhibits of crafts. Now the gallery at **Middle Earth** on South University is planning occasional rotating shows of contemporary crafts. The Gallery at Middle Earth has always been distinct from the original gift shop section. Now, under gallery manager Tom Phardel, more attention is given to display and information about contemporary art forms, especially clay, glass, wood, handmade wearables, and antique textiles from the Middle East. September's show, "Clay with Function," features work by Yosuke Haruta, Ken Thompson, and Rosalyn Tyge—all regularly represented at Middle Earth.

Peter Yates

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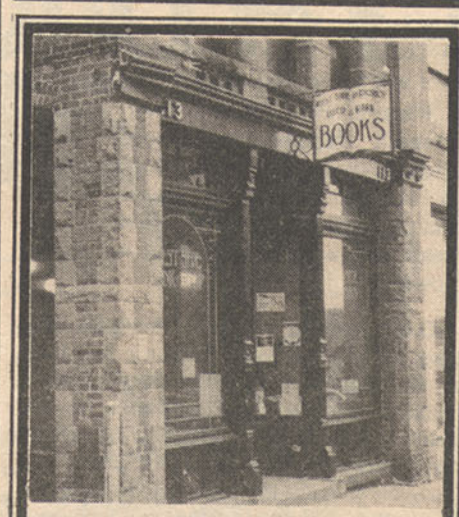

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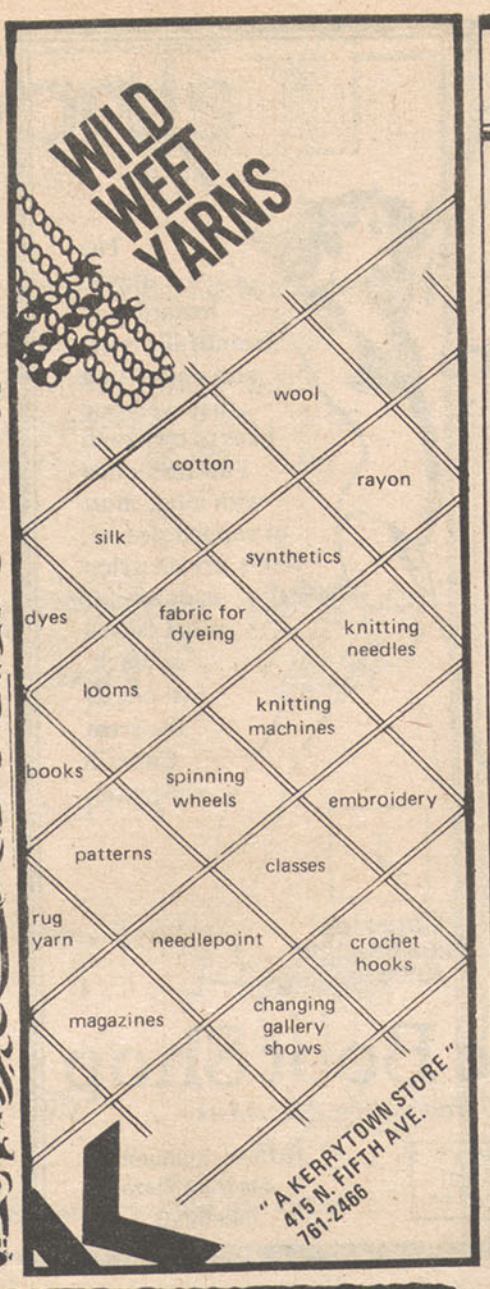

CHANGES/continued

Still more assorted notes

Having a big organization and big money behind you doesn't always make for a competitive business. **Discount Records** on South University is a case in point. It's owned by the giant record conglomerate, Pickwick, and as the only record store in the South University student area, you'd think it would do well. It closed last month for reasons best detailed in a longer article next issue. Three new businesses opened on South University over the summer: the **Misato** Japanese restaurant (featured earlier in these pages), **Sun Photo,** and **Normandie Flowers.**

Sun Photo's South U. store is the third outlet for the locally-owned photofinisher. Color prints, enlargements, and slides are processed at its Packard Road lab, which offers a 4-hour turnaround on Ektachrome slides. Each store is staffed by knowledgeable photographers in order to offer amateur photographers better service and advice than what's available at drugstores and cut-rate photofinishers.

Normandie Flowers is where The Petal Shop used to be. When The Petal Shop vacated the space, building owner Fred Ulrich wanted another flower shop in that location. Several prospects were interested, but the space went to Robert Shaefer, a wholesaler to Detroit-area florists. He also has a small business making doll houses and dollhouse furniture in Chelsea. "He's a super carpenter—he does real intricate stuff," says Nancy Baldwin, the floral designer who manages Normandie Flowers. "Right now he's working on a replica of the house in 'Dallas.' " Some of his houses and furniture will be on display in the store.

Whereas Petal Shop's forte was very refined, Japanese-influenced, flower arrangements, Normandie Flowers expects to broaden its appeal to include students and passersby. It will offer more corsages, small bouquets, and specials on day-old flowers.

Out on the far west side, **Westgate shopping center** is getting a dramatic new look. A contemporary mansard roof, clad in cedar shakes and redwood, rises ten feet above the existing roofline all along the center, from Kroger to Jo-Ann Fabrics. It's designed to make the low-slung block buildings taller, more impressive, and warmer in color and texture. Flying Dutchman Management has owned the center since 1975, and its principal investor, Donald Van Curler, happens to be an architect as well. He designed the new roof, which will be finished in October. Flying Dutchman expects to have some major new tenants in the mall section behind Tru-Value Hardware.

Several changes have taken place out Plymouth Road. In Plymouth Mall, **Arbor Hobby** has moved into part of the space formerly occupied by the House of Fabrics; next month it will expand into the entire area. Co-owners Mike Rohrback (train specialist) and Glenn Cooley (adventure gamesman) used to work at Rider's Hobby downtown. In addition to stocking trains, radio-control airplanes, and plastic models, they have a substantial section for crafts (stained glass, macrame, quilting, and so forth) and miniatures, managed by miniaturist Mary Penet.

House of Fabrics owner Sam Haberman decided to pull up stakes in Ann Arbor and invest his money and attention in his Detroit store, located in the ornate old Wright-Kay Building on Woodward near John R, which he has bought and is in the process of renovating.

At Plymouth near US-23 **Ray Interiors** opened its second Drexel Heritage store in Michigan. The 20,000-square-foot showroom specializes in furniture by Drexel Heritage, one of the biggest North Carolina furniture manufacturers, formed when the middle-priced Drexel and higher-priced Heritage companies merged. Drexel tage is setting up franchise-like Drexel Heritage showcase stores around the country with a recognizable architectural style (prominent arches on the facade) and a consistent look that's nevertheless capable of being adapted to local markets. The Ann Arbor store has 86 completely detailed room settings to give customers a very specific idea of how the furniture can form the basis for a totally coordinated look. Other Drexel Heritage stores also feature the room settings and a professionally-trained interior design staff to advise customers free of charge, but most present-day furniture stores don't offer the full line of in-house services that Ray Interiors does: drapery, slipcover, upholstery and carpet-installation departments. Founder William Ray started out in his father's upholstery business, which he developed into the first Ray Interiors in Farmington.

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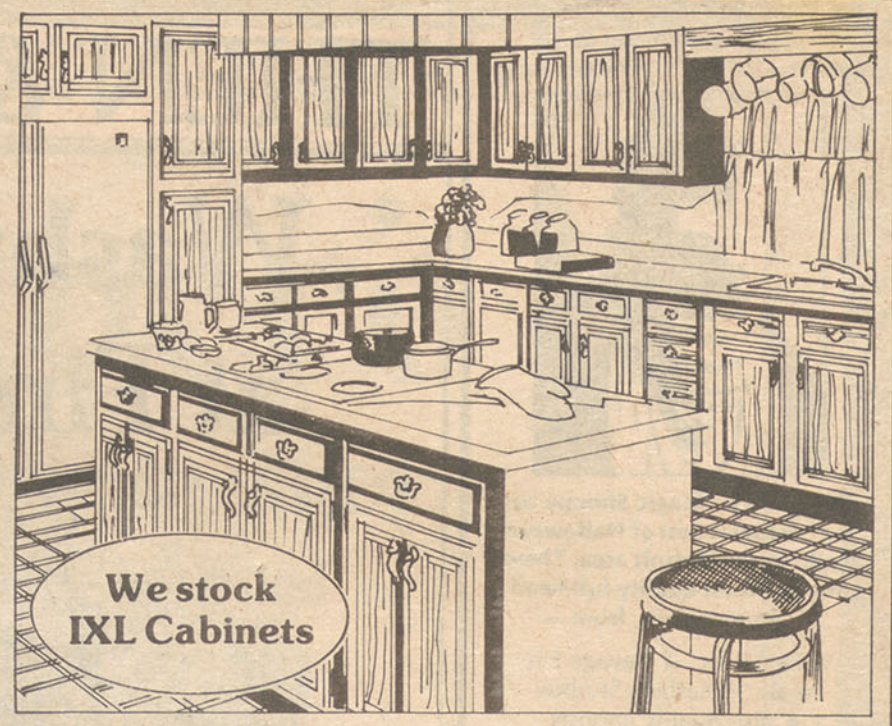

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Sat. & Sun. - open at 7:00 a.m.
665-9999

THEN & NOW

Washington at First

Michigan Historical Collections, Bentley Library

The small brick church at Washington and First was the second home of the first German Protestant congregation in the state of Michigan. That congregation, now known as the Bethlehem United Church of Christ, is housed today in a far larger and more impressive stone edifice on South Fourth Avenue. But for the German pioneers of Ann Arbor, erection of the little brick church in 1845-46 was an accomplishment.

The congregation's history goes back to 1830, when ten German families came to the Ann Arbor area, joining a countryman who had settled here the year before. They were almost all from the region of Swabia ("Schwaben" in German), that area around the city of Stuttgart. The settlement of Ann Arbor was only six years old when they arrived, and it would be another six years before the Michigan land boom in 1836-1837. They were soon joined by a steady stream of fellow Swabians, so that the Ann Arbor area came to be known as the "amerikanische Schwabenland."

Swabians have a reputation for pietism--an intensely spiritual feeling, in contrast to more ceremonial forms of established worship--and for hard work. Pastor Samuel John writes in his splendid Bethlehem Church history of 1908: "Such industrious, frugal workers with few exceptions took up the task of building log cabins in the virgin forests and sought to convert the land into tillable fields. So in time they established peaceable homes. These were the days of 'simple things,' but with hopeful eyes turned to the future, they went to work, and God added his blessings to their labors."

The congregation grew and survived a bitter split over the assessment of pledges for a new building. That dispute led part of the congregation to break away and form the Zion Lutheran Church in 1875. The present Bethlehem Church on South Fourth was erected in 1895 and the old building sold to a new Lutheran congregation. Within two decades it was again sold, and for the rest of its years it was used as a stable, a warehouse, and a garage. Finally it was torn down for a city parking lot in 1951.

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Our Fresh Catch Varies
With The Season
Nightly We Highlight Some
Of The Following Selections

One and A Half Live Maine Lobsters
Boston Blue Fish
Grey Sole
Whitefish
Michigan Lake Trout
Lake Erie Smelt
Swordfish Steak
Mako Shark
Rainbow Trout
Halibut
Monk Fish
Florida Snapper
Striped Bass
Pompano
Haddock
Lake Perch
Mahi Mahi

Chef's & Specials featured daily

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BAKED POTATO ..... .75
RANCH FRIED POTATO ..... .75
VEGETABLE OF THE DAY ..... .75

DESSERTS

FRENCH PASTRIES 1.50
fresh daily from Webers' own bakery, served at your table from our pastry cart

ICE CREAM or SHERBET 1.00
Haagen Dazs gourmet ice cream all natural – voluptuously rich, your choice of the regal flavors

WEBER'S COCONUT SNOWBALL 1.50
Vanilla Ice Cream rolled in Toasted Coconut served in stemware with Chocolate Sauce and topped with a Maraschino Cherry

BAKED ALASKA FOR TWO 4.75
Smooth and creamy Pistaccio Ice Cream set on light White Cake, topped with Fluffy Meringue and served flaming at your table

BEVERAGES

Webers' Special Blend Coffee	.50	Decaffeinated Coffee	.50
Perrier Water	1.50	Darjeeling Tea	.50
Espresso	1.00	Jasmine Tea	.50
Cappuccino	1.50	Iced Tea	.50
Cappuccino with Brandy	2.60	Milk or Soft Drinks	.50

We are very sorry, but we are unable to provide separate receipts for parties of 9 or more.

Your waitress or waiter will assist you with separate receipts, if requested in advance by reservation.

For parties of 9 or more there will be a gratuity of 15% added to check.

APPETIZERS

Shrimp Cocktail 3.95
Clams Casino 3.95
Oysters on the Half Shell 2.95
Clams on the Half Shell 2.95
Marinated Herring 1.75
Onion Soup Au Gratin 1.75
Cup of Soup of the Day 1.00
Baked Oysters Imperial on the Half Shell 3.95
Escargots Aux Champignons 2.95
Hand Rolled Cantonese Egg Roll 2.95
Bucket of Steamed Clams 4.50
Bucket of Steamed Mussels 3.95
Combination Bucket - Steamed Clams and Mussels 4.25

COMPLETE DINNERS INCLUDE: THE CHEF'S DAILY SOUP OR TOSSED SALAD GREENS, CRACKER BASKET, YOUR SELECTIONS FROM THE RELISH TABLE AND WEBER'S FRESHLY BAKED BREAD

OUR SALAD DRESSING ARE ALL MADE FRESH AT WEBER'S: Thousand Island, Creamy Garlic, Sweet and Sour, French, Herb, Oil and Vinegar, Italian, and Bleu Cheese (50¢ extra).

BEEF & POULTRY

PRIME RIB OF BEEF
A cut from a slow roasted Prime Rib of Beef, carved to your taste
Regular Cut 10.95
Reserved Cut 8.25

ROAST DUCKLING 7.75
One half a Long Island Duckling roasted to a Crispy Brown, served with Wild Rice and Chef's Glaze

SHISH KABOB 6.75
Cubes of skewered marinated lamb, and fresh vegetables served on a sizzling platter over fluffy rice

WEBER'S SELECT BEEF LIVER ... 6.75
Thin slices of Liver grilled to order and served with rashers of Bacon

HONEY GLAZED BREAST OF CHICKEN 5.95
A honey glazed boneless breast of chicken oven broiled served with wild Rice Pilaf

CHICKEN CORDON BLEU 7.25
A boneless breast of Chicken stuffed with Smoked Ham and Swiss Cheese, topped with Supreme Sauce and served with a Parmesan Tomato

BROILED TERIYAKI STEAK 7.95
Slices of lean Beef marinated in the Chef's Teriyaki Sauce, served on a sizzling platter with Fluffy Rice

WEBER'S SPECIAL LONDON BROIL 7.95
Selected marinated sliced lean beef, served with steamed rice

FILET MIGNON 11.50
An 8 oz. center cut from a well marbled steer Tenderloin, served with a tasty Bearnaise Sauce and bouquetiere of broccoli

PETITE TENDERLOIN STEAK 8.95
For the smaller appetite - 7 oz. Steak broiled and served with Weber's sauteed fresh mushrooms and a Rich Bordelaise Sauce

NEW YORK STRIP STEAK 10.95
A 13 oz. cut from a choice Loin, skillfully trimmed and broiled to your taste, served with sauteed Fresh Mushrooms

PORTERHOUSE STEAK 12.95
For the larger appetite - a 20 oz. Steak broiled and served on a sizzler platter

SEAFOOD

TODAY'S FRESH CATCH
Your Waiter or Waitress will list tonight's selections

STUFFED FLOUNDER 9.25
A trimmed semi boneless Flounder pocketed and filled with Weber's own mildly seasoned Crabmeat Dressing, oven broiled and served with a Piquant Tartar Sauce and a Lemon Wedge

THE SKIPPER'S SKEWER 7.75
Fresh Pineapple, Scallops and Shrimp all Bacon wrapped and oven broiled on a Skewer served with Rice

CRAB LEGS AND CLAWS 10.95
Large Alaskan King Crab Legs, split and steamed to order, served with Hot Drawn Butter and a Lemon Wedge

LOBSTER TAILS 15.95
Two Cold Water Rock Lobster Tails steamed to order and served with Hot Drawn Butter and a Lemon Wedge

STUFFED JUMBO GULF SHRIMP .. 10.75
Oven broiled Shrimp stuffed with Weber's own mildly seasoned Crabmeat Dressing

BROCHETTE OF SCALLOPS 7.75
Fresh Ocean Scallops skewered and broiled served with rice and creamy tartar sauce

FRESH BOSTON SCHROD 7.25
Like on the Coast, Baby Mild Fish oven broiled

FRIED GULF SHRIMP 7.75
Plump Shrimp dredged in seasoned breading and deep fried, served with Weber's own Snappy Sauce

ROADHOUSE STYLE FROG LEGS .. 6.75
A platter of petite breaded Frog Legs, deep fried and served with creamy tartar sauce and a lemon wedge

COMBINATIONS

SURF AND TURF 13.95
A 4 oz. Bacon wrapped Tenderloin Steak and Steamed Cold Water Rock Lobster Tail served with Hot Drawn Butter and a Lemon Wedge

STEAK AND CRAB LEGS 10.95
A 4 oz. Bacon wrapped Tenderloin Steak and Steamed Alaskan King Crab Legs served with Hot Drawn Butter and a Lemon Wedge

WEBER'S PRIME RIB AND SHRIMP 9.95
A reserved cut of our prime rib with three breaded and deep fried Gulf Shrimp served with Diablo Sauce

DINNER FOR TWO

A FISHERMAN'S DELIGHT
An assorted platter of Lobster Tail, Shrimp, Scallops, Perch and Crab legs served with drawn butter, lemon wedge, tartar sauce and Weber's own snappy sauce 24.00

CHATEAUBRIAND BOUQUETIERE
A double cut from a well marbled prime steer tenderloin, broiled to your taste and served with sauce Bearnaise, a bouquetiere of broccoli, and sauteed mushrooms 25.00

SELECTED HOUSE WINES

PAUL MASSON ROSÉ
C.K. MONDAVI BURGUNDY
ALAMADEN FRENCH COLOMBARD

Carafe 4.95
Half Carafe 2.85
By the Glass 1.25

See Our Wine List for a Variety of California and Imported Bottled Wines

Liebfraumilch by the Glass 1.80
(also available by the carafe, and half carafe.)
Lambruso by the Glass 1.80

AT Weber's

The Salad is King
A La Carte

FRESH FRUIT PLATE 4.25
An array of Fruits with Cream Cheese Finger Sandwiches and Haagen Daz Boysenberry Milk Sherbet

JULIENNA SALAD 4.50
Slices of Ham, Turkey, Swiss and American Cheeses atop a bed of Shredded Lettuce

WEBER'S SALAD OF THE SEA 5.75
With Lox, Sardines, Lobster, Tuna, Shrimp and Crabmeat

FLORIDA SEACOAST SALAD 5.75
Including Shrimp, Lobster, Orange and Grapefruit Sections

VEGETARIAN PLATE 5.75
Broccoli, Sauteed Mushrooms, a Stuffed Tomato, Baked Potato, Cottage Cheese, Rice with Vegetable of the day all on a bed of lettuce

CAESAR SALAD 3.75
Crisp Romaine Lettuce, Parmesan Cheese, Olive Oil and Fresh Lemon, combined with Toast Croutons, a touch of Mustard, and topped with Anchoice Fillets

Caesar Salad as a Substitute for the Dinner Salad 1.25

WEBER'S LITE

PRIME RIB SANDWICH ON RYE 8.25
Served open faced with Ranch Fries or Baked Potato

OPEN FACED STEAK SANDWICH 6.75
with Ranch Fries or Baked Potato

FISH AND CHIPS 3.95

HAMBURGER OR CHEESEBURGER ... 2.95
with fresh lettuce, sliced onion and tomato with Ranch Fries

OPEN FACED CLUB SANDWICH 3.95
Turkey, Swiss Cheese, Canadian Bacon on Rye Bread with Thousand Island Dressing

THE REUBEN 3.25
A combination of Corned Beef Brisket, Swiss Cheese, Sauerkraut, and our own Thousand Island dressing on grilled Rye Bread with the Chef's Garni with Ranch Fries.

RELISH TABLE SELECTIONS 3.25

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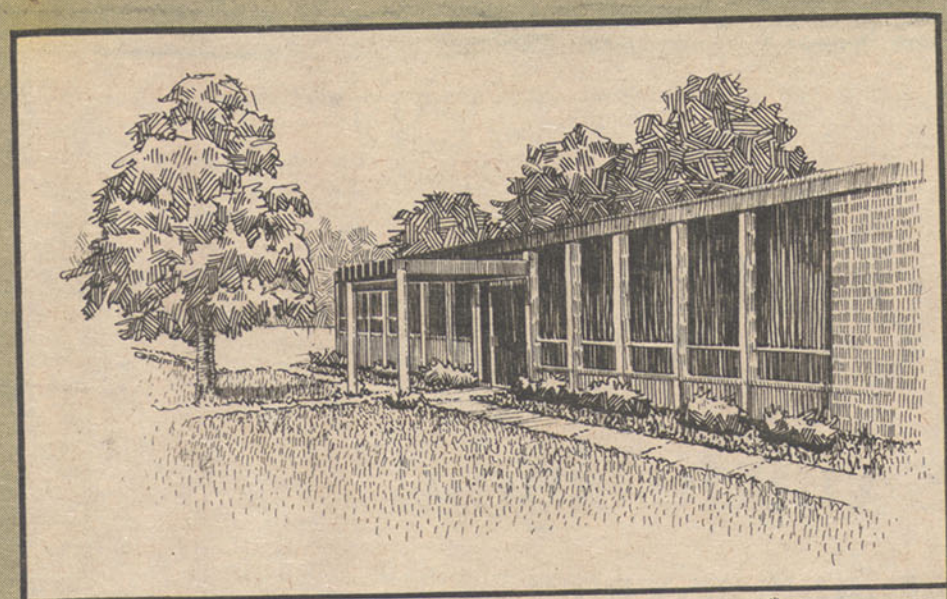

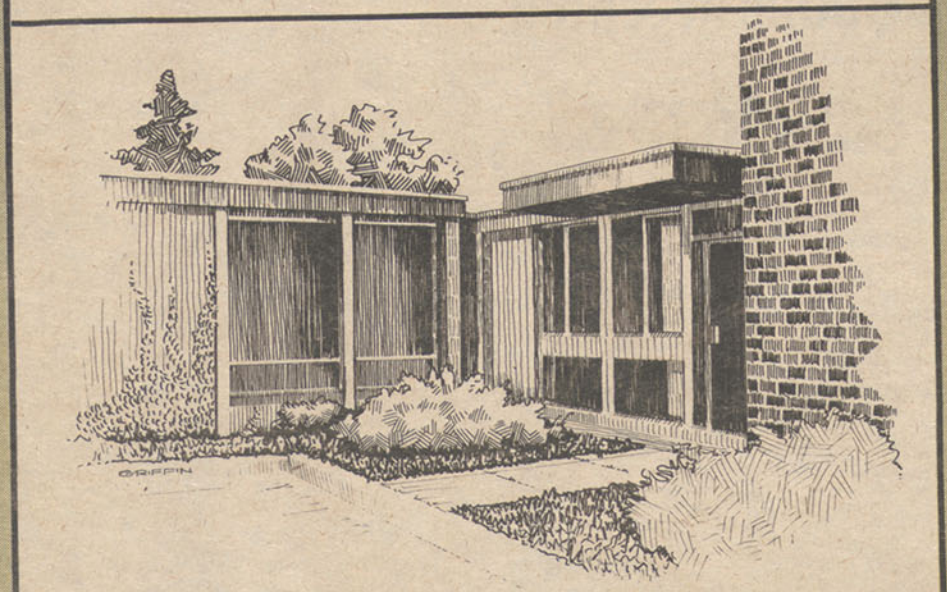

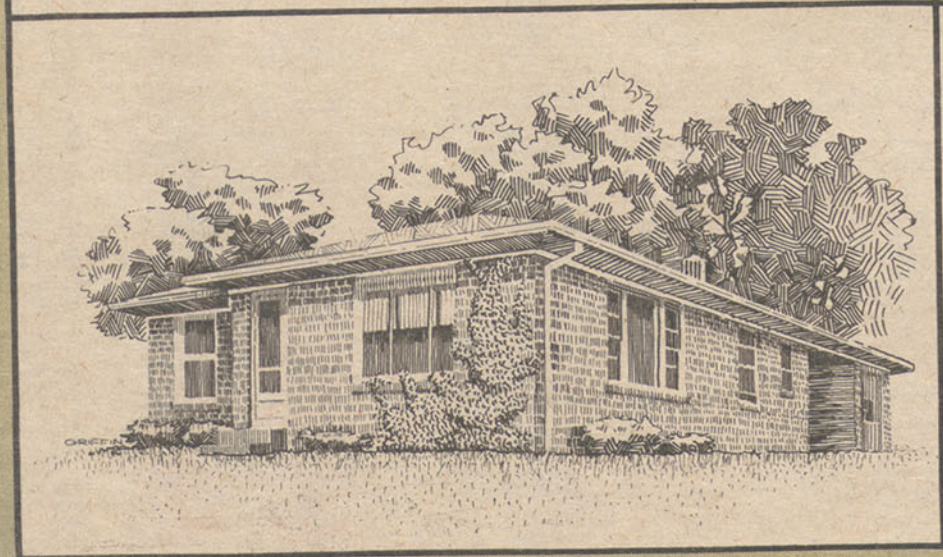

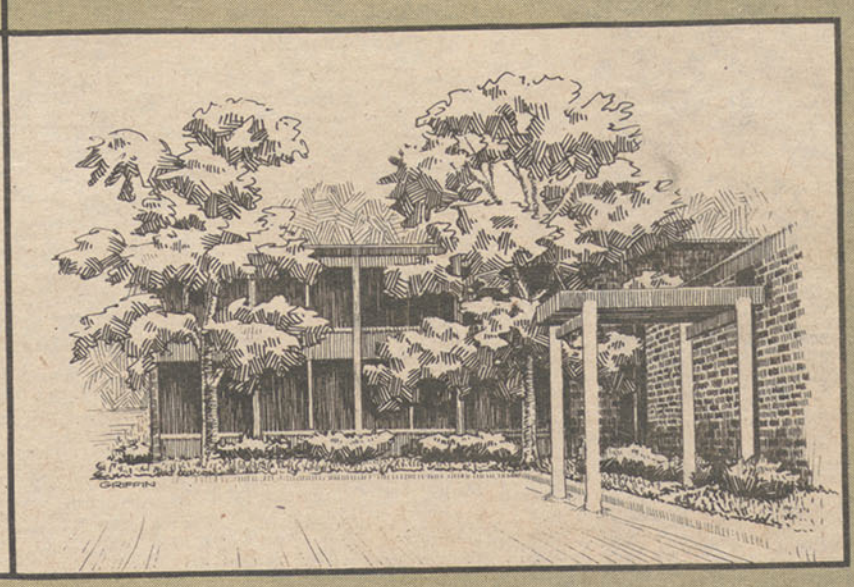

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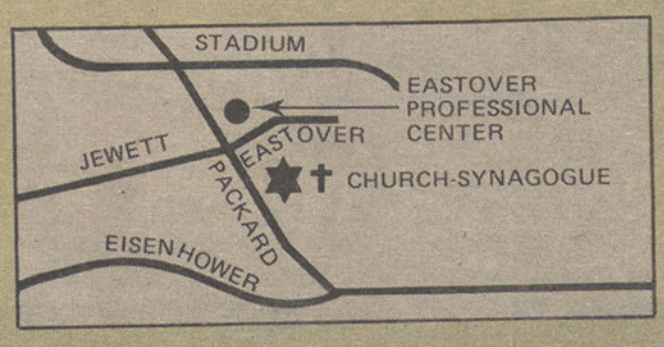

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